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DONIZETTI'S

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LUCREZIA BORGIA,

8042.12

CONTAINING THE

ITALIAN TEXT, WITH AN ENGLISH TRANSLATION,

AND

PUBLIC LIBRARY
OF THE

The Music of all the Principal Airs.

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DRAMATIS PERSONÆ.

DON ALFONSO D'ESTE, Duke of Ferrara.		BASS.
DONNA LUCREZIA BORGIA, Duchess of Ferrara.		SOPRANO.
GENNARO,	Young Noblemen in the service of the Venetian Republic.	TENOR.
MAFFIO ORSINI,		ALTO.
LIVEROTTO,		TENOR.
VITELLOZZO,		TENOR.
PETRUCCI,		BASS.
GAZELLA,		BASS.
RUSTIGHELLO, in the service of Don Alfonso.		TENOR.
GUBETTA,	in the service of Donna Lucrezia.	BASS.
ASTOLFO,		TENOR.

Gentlemen-at-arms, Officers and Nobles of the Venetian Republic;
Gentlemen-at-arms, Nobles, Ladies, &c. attached to the Court of Don Alfonso,
Capuchin Monks, Sbirri, &c. &c.

THE SCENE OF THE INTRODUCTION IS LAID AT VENICE: WITH THE FIRST ACT THE SCENE CHANGES TO FERRARA.

TIME: THE BEGINNING OF THE SIXTEENTH CENTURY.

The Libretto has been altered from Victor Hugo's Drama of the same name.

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A. B. KIDDER'S MUSIC TYPOGRAPHY, BOSTON.

ARGUMENT.

About the commencement of the sixteenth century, Lucrezia, then wife of Alfonso d'Este, arrives in Venice on a secret mission, at the same time that an embassy to her own husband's court is about starting for Ferrara. Among the young Cavaliers in the service of the Republic and attached to this embassy, are Maffio Orsini and Gennaro; two inseparable friends, who swear to share together life or death. Gennaro, left by them sleeping in the cool summer evening air on the terrace, is visited furtively by Lucrezia, which visit seems to be the object of her secret journey to Venice, escorted as she is only by one Gubetta, a Spaniard; the Duchess of Ferrara from some unknown motive is contemplating the slumbering young Captain, when he, suddenly awakes and finding himself in the presence of a handsome woman, immediately professes the then customary gallantry of an attachment for his fair visitant; these professions, however, assume a graver form, when in the course of conversation, Gennaro informs Lucrezia of his unknown parentage, and how he has longed since his youth up to discover his mother, who he supposes is still living; Lucrezia evinces a deep interest in all he relates; when Orsini and his companions enter, and inform the astonished Gennaro, that the woman he is conversing with is none other than Lucrezia Borgia; of whom, he entertains the greatest aversion; her grief at being thus betrayed to one in whom she began to excite an interest, and her rage at the horrible disclosures poured out upon the public ear of all Venice by Orsini and his comrades, throw Lucrezia into transports of fury and excitement. The action now changes to Ferrara, whither Gennaro, Orsini, and the others have voyaged with the embassy; Gennaro, still stung with the disgrace of his recent seemingly amorous interview with "the Borgia," strikes the B from her name inscribed on the Ducal Palace of Ferrara; and for this offence is brought up before Alfonso, the husband of Lucrezia, who not only was a secret spectator on the Barbarigo terrace, but has tracked out his wife's supposed attachment to Gennaro both before and since. Not knowing the real criminal, and outraged beyond measure at the insult offered to her name, the Duchess of Ferrara extorts an oath from her husband promising immediate capital punishment of the culprit, when detected and in their power; (little thinking that the guilty one now in her Palace shall prove to be—Gennaro!) The Duke and Duchess sit in judgment, the criminal is ushered to their presence, when the bewildered Lucrezia discovers him to be the youth in whom she has taken so vivid an interest; Gennaro being shown into a guard-room at the side, she now entreats and implores Alfonso to spare his life; the Duke is inexorable; accuses her of being his paramour, and leaves her the only alternative of seeing him die by the sword of his agent Rustighello at once before her eyes, or of administering *manu proprio* the famous "Borgia wine," a fearful and most deadly poison; Lucrezia, driven to despair, accepts the latter proposition, Gennaro is re-introduced, and under pretence of acquittal and friendship, the wine is administered as a parting cup with the Duke. Sure of his victim, the Duke demoniacally leaves Lucrezia to reveal to him the horrible snare into which he has fallen, when, in her agony, she remembers to possess the only known antidote to the fatal draught; this she forces the half-maddened Gennaro to drink, and then gives him means of escape from the Palace. Gennaro, restored to life and health again, hastens to quit the city, but on the eve of doing so, is prevented by the reproaches of his friend Orsini, who, with the others, has accepted an engagement for that very evening, at the house of the Princess Negroni, a young and wealthy lady of Ferrara. Overcome by Maffio's persuasions, Gennaro consents to postpone his intended departure until the morrow, provided Orsini will then accompany him, and accordingly, with his friends, attends the fete, not, however, without many misgivings and forbodings. In the midst of their hilarity a quarrel arises between Orsini and Gubetta; the ladies fly at seeing daggers and knives in hand; a temporary order is restored, and they resume convivialities; when the lights in the banquet-hall begin mysteriously to pale, and attended by the long dismal file of Capuchin Monks, Lucrezia appears at the door of the apartment, throws their former insult to her back in their teeth, and tells them "that for their ball in Venice, she has returned them a supper in Ferrara," and that—"all are poisoned!" The monks draw aside, and in an inner room five funeral biers are seen ready for Orsini and four of his companions. What is Lucrezia's horror and amazement, when Gennaro, whom she thought to be absent, steps forward and demands—"a sixth!" Maffio and his companions are led away to die, and Lucrezia is left alone a second time with her twice-doomed and involuntary victim. She offers him the antidote again, but finding he cannot divide it with his friends, he manfully determines to share their fate; first bidding the guilty cause of all to prepare for immediate death at his own hand. Horror-stricken, Lucrezia warns him that he is about to commit an awful crime, as he also is a Borgia. Gennaro, in whom the poison has already begun its deadly work, urges her to disclose more, and the secret escapes from her lips, that he is her son. Immediately after, he draws his last breath in his mother's fond embrace. Don Alfonso appears at this moment, looking for his victim. His wife, after disclosing her secret, overcome by disappointment, remorse and sorrow, falls lifeless upon the body of her son.

LUCREZIA BORGIA.

(LUCRETIA BORGIA.)

PROLOGO.

SCENA I.—*Terrazzo nel Palagio Gremani in Venezia.—Festa di notte.—Alcune Maschere attraversano di tratto in tratto il Teatro.—Dai due lati del Terrazzo si vede il Palagio splendidamente illuminato. In fondo, il Canale della Giudecca, sul quale si veggono passare ad intervalli nelle tenebre alcune Gondole. In lontano, Venezia il chiaror della luna.*

Entrano in iscena lietamente, GUBETTA, GAZELLA, ORSINI, PETRUCCI, VITELLOZZO *e* LIVEROTTO. *Quindi* GENNARO *che, com' Uomo affaticato, si riposa sovra un sedile appartato dagli altri.*

Gaz. Bella Venezia!
Pet. Amabile;
D' ogni piacer soggiorno!
Ors. Men di sue notti è limpido
D' ogni altro cielo il giorno.
Tutti. E l' orator Grimani,
Noi seguirem domani;
Tali avrem mai delizie,
Tai feste in riva al Po?
Gub. Le avrem; D' Alfonso è splendida,
Lieta la corte assai.
[*Inoltrandosi.*
Lucrezia Borgia—
Ors. [*Interrompendolo.*] Acquetati!
Non la nomar giammai.
Vit. Nome esecrato è questo.
Liv. La Borgia! io la detesto!
Tutti. Chi le sue colpe intendere,
E non odiar la può?
Ors. Io più di tutti; Uditemi.
[*Tutti si accosta.*
Un vecchio, un indovino—
Gen. [*Interrompendolo.*] Novellator perpetuo,
Esser vuoi dunque, Orsini?
Lascia la Borgia in pace:
Udir di lei mi spiace.
Tutti. Taci, non l' interrompere—
Breve il suo dir sarà.
Gen. Io dormirò, destatemi
Quando cessato avrà.
[*Si adagia, e a poco a poco si addormenta.*
Ors. Nella fatal di Rimini
E memorabil guerra,
Ferito e quasi esanimo,
Io mi giaceva a terra;
Gennaro a me soccorse,
Il suo destrier mi porse
E in solitario bosco
Mi trasse e mi salvò.
Tutti. La sua virtù conosco;
La sua pietade io so.

PROLOGUE.

SCENE I.—*Terrace in the Grimani Palace, Venice.—Festival by night.—Several Masks traverse the Stage from time to time.—From the two sides of the Terrace is seen the Palace, illuminated. At the back, the Canal of the Giudecca on which Gondolas are dimly seen passing at intervals. In the distance, Venice by moonlight.*

Enter gaily, GUBETTA, GAZELLA, ORSINI, PETRUCCI, VITELLOZZO, LIVEROTTO; *afterwards,* GENNARO, *apparently weary: he rests himself on a seat apart from the rest.*

Gaz. Hail, lovely Venice!
Pet. Fair Queen of earth!
Birthplace and home of pleasure!
Ors. Sunlight in less favor'd clime were sham'd
By thy sweet night's poetic azure.
All. We follow brave Grimani,
A charge preferr'd to any;
Think on the glories waiting our progress
Down fertile Po.
Gub. Well said, Alfonso's splendid court
Far will surpass all splendor.
[*Advancing.*
Lucretia Borgia—
Ors. [*Interrupting him.*] Forbear to name
Sin's very worst offender!
Vit. Italy's eank'ring fester.
Liv. The Borgia, gods! I detest her!
All. Her lightest crime where breath'd alone
The deepest hate doth sow.
Ors. Chiefest in my breast. I pray ye list.
[*They all gather about him.*
An old man, a sage magician—
Gen. [*Interrupting him.*] To spin that same perpetual yarn
Seems your delight, Orsini.
Leave Borgia unmolested;
Why have my patience tested?
All. Pray not to interrupt the tale;
Haply 'tis brief enough.
Gen. So for a nap; awake me then
When he has finish'd off.
[*Wrapping his mantle round him, turns on his side and falls asleep.*
Ors. There, where the field of Rimini
Swam with the blood of legions,
My prostrate and well-nigh breathless form
Spoke out how true mine allegiance.
Gennaro, till then a stranger,
Bore me from out the danger,
And in a convent lonely
Assuaged the galling wound.
All. In him not virtue only,
But charity is found.

Ors. Là nella notte tacita,
Lena pigliando e speme.
Giurammo insiem di vivere,
E di morire insieme,
'E insiem morrete,' allora
Voce gridò sonora,
E un veglio in veste nera,
Gigante a noi s' offrì.
Tutti. Cielo! Qual mago egli era,
Per profetar così!
Ors. 'Fuggite i Borgia, oh, giovani!
Ei prosequi più forte:
'Odio alla rea Lucrezia!
Dove è Lucrezia è morte!'
Sparve ciò detto; e il vento,
In suono di lamento,
Quel nome ch' io detesto,
Tre volte replicò.
Tutti. Rio vaticinio è questo;
Ma fè puoi dargli?—no.
Ors. Fede a fallaci oroscopi
L' anima mia non presta;
Pur mio malgrado un palpito,
Tal sovvenir mi desta.
Spesso, dovunque io movo,
Quel vecchio orrendo io trovo,
Quella minaccia, orribile
Parmi la notte udir.
Te, mio Gennaro, invidio,
Che puoi così dormir.
Tutti. Lenti. La danza invitaci;
Bando a sìtristre immagini!
Passiam la notte in gioja!
Assai quell' empia femina
Ne diè tormento e noja.
Finchè il Leon temuto
Ne porge à silo e ajuto,
L' arte e il furor de Borgia
Non ci potran colpir.
[*Partono tutti, traendo seco Orsini.*

SCENA II.—*Passo una Gondola—n' esce una Dama mascherata: è* LUCREZIA BORGIA. *S' inoltra guardinga; vede* GENNARO *addormentato, e si appressa a lui contempiandolo con piacere e rispetto.*—GUBETTA *ritorna.*

Luc. Tranquillo ei posa! Oh, sian così tranquille
Sue notti sempre! e mai provar non debba
Qual delle notti mie, quanto è il tormento!
Sei tu? [*Si accorge di Gubetta.*
Gub. Son io. Pavento
Che alcun vi scopra: ai giorni vostri, è vero,
Scudo è Venezia; ma vietar non puote
Che conosciuta non v' insulti alcuno.
Luc. E insultata sarei! M' abborre ognuno!
Pur per sì trista sorte
Nata io non era. Oh! potess' io far tanto
Che il passato non fosse, e in un cor solo
Destare un senso di pietà che invano
In mia grandezza all' universo io chiedo!
Quel giovin vedi?
Gub. Il vedo,
E da più dì lo seguo.
Indarno io tento
Scoprir l' arcano che per lui vi tragge
Da Ferrara a Venezia in tanta ambascia.
Luc. Tu scoprirlo!—Non puoi—Seco mi lascia.
[*Gubetta si ritira.*

Ors. There, in the solemn hush of night,
Friendship bade fresh hopes gather,
Vowing to pass life side by side,
We swore to end it together.
'Fate shall fulfil your forestalling,'
Thunder'd a voice appalling.
Shrouded in black a phantom
Gigantic met our eyes.
All. Heavens! What was the import
Foretold by aught so wise?
Ors. Avoid the Borgia, ye gallant youths,
(These were his words ensuing)
'Wherever dwells Lucrezia
Dwelleth destruction and ruin.'
This said, he vanish'd, and zephyr
Did waft anon and ever
The name that palsied our hearing
Thrice echoed sad and slow.
All. Weighing its every bearing
Can we believe this? No.
Ors. Ne'er to fallacious horoscope
Gave I the faintest credence;
But willing or not, a presentiment
This time asserts precedence,
That fatal spell enchants me,
That awful spectre haunts me;
Still his ill omen'd terrific threat
Night after night do I hear.
Ah! happy is Gennaro,
Quite free from boding fear.
All. Listen! Music inviteth us.
Banish doleful imaginings,
And drown night deep in all pleasure.
Long too, Lucrezia, that woman fiend,
Hath giv'n us trouble's full measure;
Our winged lion's assistance
Was e'er Venetia's existence.
Were there ten thousand more Borgias,
While he reigns who could fear?
[*All go out, taking Orsini with them.*

SCENE II.—*A Gondola passes—a masked Lady issues from it: it is* LUCRETIA BORGIA. *She advances cautiously; she sees* GENNARO *asleep, and approaching him, remains gazing upon him with pleasure and interest.*—GUBETTA *returns.*

Luc. How calm a slumber! Ever be his reposings
Light as gentlest music, his visions unmolested
By such appalling shapes as haunt me forever!
Is 't thou? [*Perceiving Gubetta.*
Gub. Yea, madam, much dreading
Some here should know ye; for tho' assassination
Spare your days in Venice, not her mighty power
Can shield you from the keener stab of insult.
Luc. Let them slay with their insults! all earth abhor us!
Why to a fate so hideous
Were we ever nurtured? Why were the feelings all torn out
And eras'd from our bosom, alone that render
A woman's breast the throne of virtue and of mercy,
For them we'd barter our Universe of Grandeur.
You see that young man?
Gub. I see him!
Long have my steps pursued him with bootless effort
To filch the secret at whose back my lynx-eye
From Ferrara to Venice, track'd and espied him.
Luc. Learn our secret!—That thou canst not. Leave me with him. [*Exit Gubetta.*

SCENA III.—Lucrezia, *e* Gennaro *addormentato. Mentre Lucrezia si avvicina a Gennaro non si accorge di due Uomini mascherati che passano dal fondo, e si fermano in disparte.*

SCENE III.—Lucretia, *and* Gennaro *asleep. While Lucretia draws near Gennaro, she does not perceive two Men in masks, who come from the back, and stand apart.*

COM' E BELLO QUALE INCANTO—HOLY BEAUTY, CHILD OF NATURE. Lucretia.

Con affetto guardandolo.

Com' è bel - lo quale in - can - to in quel vol - to o - ne - stoe al - te - ro No: giam-
Ho - ly beau - ty, child of na - ture, First-born of the one great pa - rent, Gra - ces

- mai leg - gia - dro tan - to non sel pin - se il mio pen - sie - ro. L'al - ma
gem thine ev - 'ry fea - ture. To thine on - ly self in - he - rent. Thy charms

mia di gio - ja e pie - - - na orchè a - fin lo puo mi -
to these traits are giv - - - en, Gent - ly bless - ing, while they

- rar..... mi ri - sparm - i a oh! ciel la pe - na ch' ei mi
win..... Em - blems of that pur - est Heav - en, Heart of

rall.

deb - ba un di sprez - zar ah! ri - spar-mi a oh! ciel la pe - na ri - spar-mi o del-la pe-na
man un - touch'd by sin, Em-blems of that pur - est heaven, that pur - est heav - en,

rall.

ch. ei mi deb - ba un di sprez-zar ah ri - sparmi a oh ciel la pe-na ch'ei mi debba un di sprezzar.
heart of man un - touch'd by sin. Emblems of that pur - est Heaven, Heart of man untouch'd by sin.

Se il destassi? No, no, non oso. [*Piango.*
Nè scoprir il mio sembiante;
Pure il ciglio lagrimoso,
Terger debbo—un solo istante.
[*Si toglie la maschera, e si asciuga le lagrime.*

Duca. [*Aparte.*] Vedi? è dessa!
Rust. [*Aparte.*] E dessa, è vero.
Duca. [*Aparte.*] Chi è il garzone?
Rust. [*Aparte.*] Un venturiero.
Duca. [*Aparte.*] Non ha patria?
Rust. [*Aparte.*] Nè parenti;
Ma è guerrier fra i più valenti.
Duca. [*Aparte.*] Di condurlo adopro ogn' arte
A Ferrara in mio poter.
Rust. [*Aparte.*] Con Grimani all' alba ei parte—
Ei previene il tuo pensier.
Luc. Mentre geme il cor sommesso,
Mentre io piango a te d' appresso.
Dormi, e sogna, o dolce oggetto,
Sol di gioja e di diletto;
Ed un angiol tutelare
Non ti desti che al piacer!
Triste notti, e veglie amare
Debbo io sola sostener.

Should I awake him? dare I venture? [*Weeping.*
This disguise albeit still keeping,
Its removal counts not censure,
But to dry up this bitter weeping.
[*She removes the mask from her face and applies her kerchief to wipe her eyes.*

Duke. [*Aside.*] Look you: it is she—
Rust. [*Aside.*] You hit on the truth, sir!
Duke. [*Aside.*] Who's the stranger?
Rust. [*Aside.*] A soldier youth, sir.
Duke. [*Aside.*] With no country?
Rust. [*Aside.*] Nor relations.
Brave men find them in all nations!
Duke. [*Aside.*] Then neglect no art, and lure him
Tow'rd Ferrara in my leash.
Rust. [*Aside.*] Service duty must ensure him
To fulfil thy very wish.
Luc. Would that ever I thus could linger,
Granting fond, tho' poor protection,
While young Slumber's dainty finger
Gives that perfect more perfection!
With my dream joys never blending
Touch'd their darkness once with light;
Soon this too bright vision ending
Shrouds me back in dawnless night.

Li volì il primo a cogliere,
Bacio d' unsanto amore
Quell' innocente core,
Riposè sul mio cor
Un dolce sogno un estasi
Un lusinghiero incanto.
La vitaa lui d' accanto,
Delizia fia d' amor.

[*Si alza: i due mascherati si ritirano.—Lucrezia ritorna indietro, e bacia la mano di Gennaro: egli si desta, e l' afferra per le braccia.*

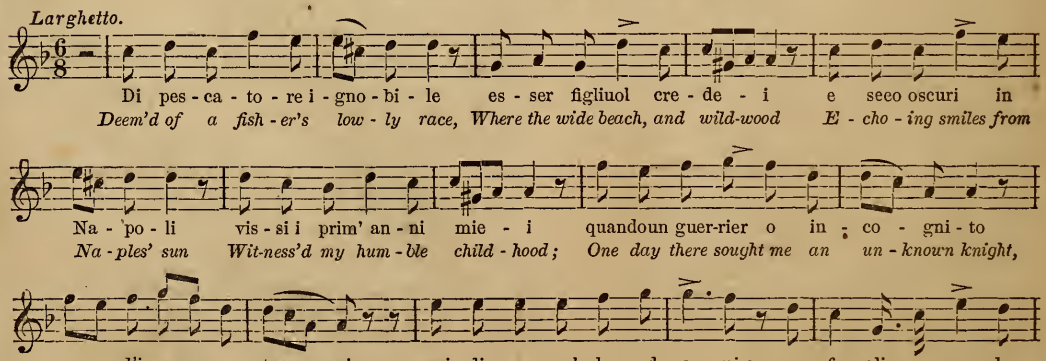
Luc. Ciel! [*Per isciogliersi da lui.*
Gen. Che vegg' io?
Luc. Lasciatemi.
Gen. No, no, gentil signora;
No, per mia fede. [*Trattenendola.*
Ch' io vi contempli ancora!
Leggiadra e amabil siete;
Nè paventar dovete
Che ingrato ed insensibile
Per voi si trovi un cor.
Luc. Gennaro! E sia possibile
Che a me tu porti amor?
Gen. Qual dubbio è il vostro?
Luc. Ah! dimmelo!
Gen. Sì, quanto lice io v' amo.
Luc. [*Aparte.*] Oh, gioja!
Gen. Eppure uditemi:
Esser verace io bramo.
Avvi un più caro oggetto,
Cui nutro immenso affetto.
Luc. E ti è di me più caro!
Chi mai?
Gen. Mia madre ell' e.
Luc. Tua madre!—O, mio Gennaro!
Tu l' ami?
Gen. Ah! più di me!
Luc. Ed ella?
Gen. Ah! compiangetemi,
Io non la vidi mai.
Luc. Come?
Gen. E funesta istoria,
Che sempre altrui celai;
Ma son da ignoto istinto
A dirla a voi sospinto:
Alma cortese e bella,
Nel vostro volto appar.
Luc. [*Aparte.*] Tenero cor! Favella:
Tutto mi puoi narrar.

To cull but a kiss the daintiest,
Laden with holy affection,
Yielding him more protection.
Reposing on my heart
One world of bliss, one extasy
Pervades me in his presence.
A mother's love! love's essence
The magic doth impart.

[*She rises; the two Masks retire.—Lucretia goes back again, and kisses the hand of Gennaro: he awakes, and detains her by the arm.*

Luc. Heavens! [*Endeavoring to break from him.*
Gen. Whom perceive I?
Luc. Oh! leave me, sir!
Gen. No, no, my gentle lady;
No, on my honor. [*Holding her.*
I long to learn ev'ry feature,
To beauty ne'er I blind me,
So do not think to find me
Ungrateful or insensible
Where so much grace would charm.
Luc. Gennaro, can this be possible,
Your breast for me doth warm?
Gen. And wherefore doubt it?
Luc. Speak candidly.
Gen. Then, by my knighthood, I love you!
Luc. [*Aside.*] Too joyous!
Gen. I love, but my sincerity
Faithfully will I prove thee;
There is a prior selection
To whom I owe more affection.
Luc. E'en more than that you swore me?
To whom then?
Gen To my mother!
Luc. Thy mother?—O! dearest Gennaro,
Thou lov'st her?
Gen. Far more than self.
Luc. And she?
Gen. Alas! that mother's face
Never have I beholden.
Luc. And why so?
Gen. 'Tis a mournful story,
From ev'ry ear withholden;
Some strange resistless feeling
Now prompts the quick revealing:
Angel of light and beauty!
Hear what I yearn to relate.
Luc. [*Aside.*] Keep still, my heart! [*Aloud.*] Proceed:
All then you may narrate!

DI PESCATORE—DEEM'D OF A FISHER'S. GENNARO.



-scio E - ra mia ma - dre ahi mi - se - ra mia ma - dre che scri - ve - a
scan— Penn'd by a moth - er, ah mi - se - ry Each word the scroll was bear-ing,

di - rio pos-sen te vit - ti - ma per se per me te - me - a di non par - lar ne
Told how a wretch se - duced a breast For me, its child sore fear - ing, Hush'd in my heart, I

cres. *p*

chie - de - re Il no - me suo qual' e - ra cal - da mi fè pre - ghie - - ra
guard her will, Tho' look nor deed be - tray it, Hon - or and faith o - bey it,

ed ob - be - di - ta io l'ho cal - da mi fè pre-ghie - ra ed ob - be - di - ta io l'ho.
O as a son's on - ly care! Hon - or and faith o - bey it, O as a son's on - ly care.

Luc. E il foglio suo?
Gen. Miratelo!
Mai dal mio cor non parte.
Luc. Oh! quante amare lagrime,
Forse in vergario ha sparte!
Gen. Ed io, signora, oh! quanto
Su quelle cifre ho pianto!
Ma che? voi pur piangete!
Luc. Ah sì! Per lei—per te!
Gen. Alma gentil! voi siete,
Ancor più cara a me.

Luc. But then her letter?
Gen. Here, look on it,
Safe near my heart long hidden.
Luc. How many bitter, bitter tears
Moisten'd these pages when written!
Gen. Mine, lady, without measure
Have bathed the priceless treasure!
You weep, so purely tender!
Luc. Ah yes! for her sake and thine.
Gen. Angel too kind, you render
No heart as blest as mine.

AMA TUA MADRE—O WITH THE FERVENT. LUCREZIA.

LUC.

A-ma tua madre e te - ne - ro sem-pre perte i ser-ba pre-ga-che l'i - ra pla-chi si del-la sua sorte a-
O, with the fervent soul of youth, E-ver a-dore thy mother, Pray that good heav'n avert her fate, And change it for a -

cer - ba pregache un gi - orno strin-ge-re el - la ti possa al cor... pregache un gi - orno stringer - ti
no - ther. Pray for the day her longing kiss Welcomes thee on her breast, Pray for the day her longing kiss

el-la ti possa al cor pregache un giorno stringerti possa ah! stringerti possa al cor.
welcomes thee on her breast, Pray for the day her kiss shall welcome, aye, ... welcome thee un-to her breast.

Gen. L'amo—sì l'amo! e sembrami
Vederla in ogni oggetto—
Una soave immagine
Me n' ho formata in petto!
Seco, dormente o vigile
Seco io favello ognor.

Gen. Fancy, induc'd by purest love,
Pictures her ev'ry feature;
Magical, bright imaginings
Depict her gentlest nature.
'Till I can share that longing kiss,
Ne'er will my step have rest.

SCENA IV.—*Si avvicinano da varie parti* ORSINI, VITELLOZZO, PETRUCCI, GAZELLA, *Dame e Cavalieri in maschera.*

Luc. Gente appressa—io ti lascio.

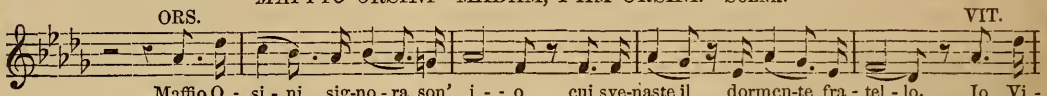
SCENE IV.—ORSINI, VITELLOZZO, PETRUCCI, GAZELLA, *Ladies and Cavaliers, in masks, approach from different parts of the Stage.*

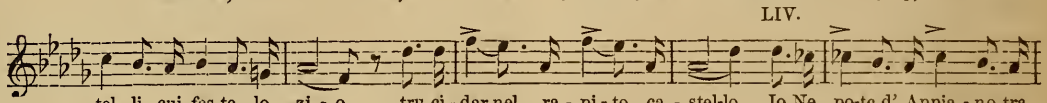
Luc. People approach us—I must leave thee!

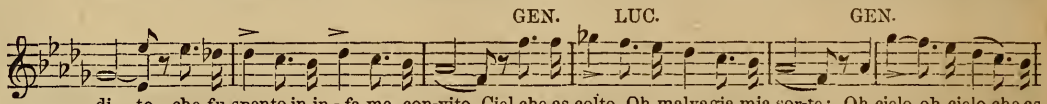
Gen. [*Trattenendola.*] Ah! fermate!
Ors. Che mai veggo!
[*Riconosce Lucrezia, l' addita ai compagni, e seco loro favella.*
Luc. Mi è forza lasciarti.
Gen. Deh! chi siete almen dirmi degnate.
[*Sempre trattenendola.*
Luc. Tal che t' ama, e sua vita è t' amarti.
Ors. [*Inoltrandosi.*] Io dirollo.
Luc. Gran Dio!
[*Si copre colla maschera e vuola allontanarsi.*
Ors. [*Appendendosi.*] Non partite!
Forza è udirne. [*Riconducendola.*
Luc. Gennaro!
Gen. Che ardite?
S' avvi alcun d' insultarla capace,
Di Gennaro più amico non è.
Ors. Chi siam noi sol chiarirla ne piace.
E poi fugga da te.
Luc. [*Aparte.*] Oh, cimento!
Gen. Favellate!

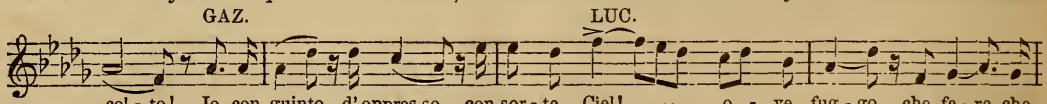
Gen. [*Detaining her.*] Prithee, tarry!
Ors. Whom perceive I?
[*He recognizes Lucretia, points her out to his companions, and speaks with them.*
Luc. To fly doth behove me.
Gen. Of thy right name be not then thus chary!
[*Still detaining her.*
Luc. One who loves thee, whose only duty is to love me.
Ors. [*Advancing.*] I will tell thee.
Luc. Great heavens!
[*Covers her face with her mask, and attempts to go out.*
Ors. [*Stopping her.*] You shall not go!
You must hear me! [*Bringing her back*
Luc. Gennaro!
Gen. How dare ye?
Whomsoever presumes to offend her
Boasts Gennaro no more for his friend.
Ors. Our intent here we merely would tender,
Then her ways she may wend!
Luc. [*Aside.*] Dark misfortune!
Gen. State your purpose!

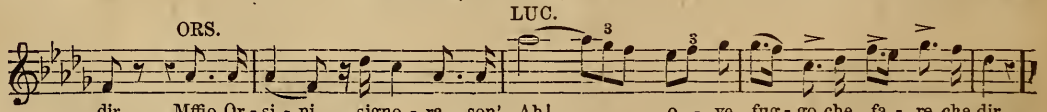
MAFFIO ORSINI—MADAM, I AM ORSINI. SCENA.











Luc. [*Aparte.*] Oh! malvagia mia sorte!
Coro. Qual rea donna!
Ors. Or che a lei l' esser nostro è palese,
Odi il suo.
Gen. } *Coro.* } Dite, dite!
Luc. Ah, pietade!
A 5. Ella è donna che infame si rese,
Che l' orrore sarà d' ogni etade!
Ella e donna venefica, impura,
Vilipese oltraggiò la natura
Com è odiata è temuta del paro;
Chè potente il destino la fa.
Gen. Oh, chi è mai? Ah! lo dite!

Luc. Deep curse on their onslaught!
Cho. Monstrous woman!
Ors. Since our names now are too well apparent,
Learn her own, then.
Gen. } *Cho.* } Say it!
Luc. Ah, have pity!
All. For her infamous crimes duly warrant
The approbrium and horror of ages.
She is a wanton! a faithless betrayer,
An incestuous night-loving slayer!
Nature, owning abortion so hideous,
Stands appall'd at the awful offence.
Gen. But who is she? Ah! declare it!

Luc. Non udirli, o Gennaro!
[*Supplichevole a' suoi piedi.*
A 5. E la Borgia! Ravvisala!
[*Strapp. la maschera.*
Tutti. [*Con un grido d' orrore.*] Ah! [*Lucrezia sviene.*

CALA IL SIPARIO.

Luc. Do not hear them, Gennaro!
[*At his feet, imploring him.*
All. 'Tis the Borgia! Aye, look on her!
[*Tearing off her mask.*
All. [*With a cry of horror.*] Ah! [*Lucretia faints.*

THE CURTAIN FALLS.

ATTO I.

SCENA I.—*Una Piazza di Ferrara.—Da un lato un Palazzo con un Verone, sotto al quale uno Stemma di Marmo, ove é scritto con caratteri visibili di rame dorato, BORGIA. Dal' altro una piccola Casa, le cui finestre sono illuminate di dentro.—Notte.*

Il Duca ALFONSO *e* RUSTIGHELLO, *coperti da lungo manto.*

Duca. Nel Veneto corteggio
Lo ravvisasti?
Rus. E me gli posi al fianco,
E lo seguii come se l' ombra io fossi
Del corpo suo.—Quello è il suo tetto.
[*Addita la Casa di Gennaro ancora illuminata.*
Duca. Quello?
Appo il ducale ostello
Lucrezia il volle!
Rus. E in esso ancora, il vuole
Se non m' inganna di quel vil Gubetta
L' ire e il redir, e lo spïar furtivo.
Duca. Entrarvi ei puote, non ne uscir mai vivo.
Odi?
[*Odonsi voci e suoni dalla Casa di Gennaro.*
Rus. Gli amici in festa
Tutta notte accoglieva in quelle porte
Il giovin folle. Separarsi all' alba
Essi han costume.

Duca. E l' ultim' alba è questa
Che al temerario splende,—
L' ultimo addio che dagli amici ei prende.

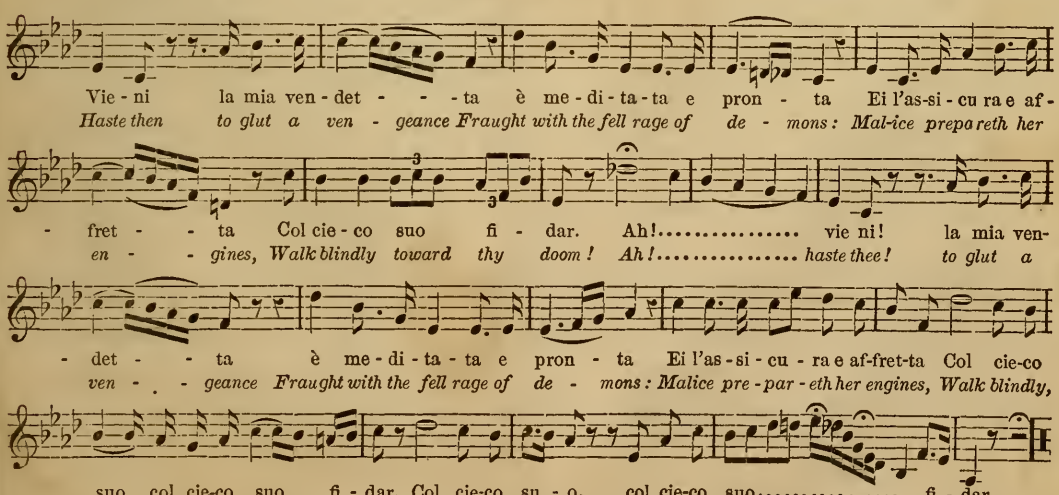
ACT I.

SCENE I.—*A Public Place in Ferrara.—On one side, a Palace with a Gallery, under which is an Escutcheon of Marble, on which is written, in visible Characters of metal, gilded, BORGIA. On the other side, a small House, the windows of which are illuminated from within.—Night.*

Duke ALPHONSO *and* RUSTIGHELLO, *covered with long mantles.*

Duke. With Lord Grimani's escort
Hast thou observ'd him?
Rus. You could have made his shadow
Forget its substance easier than divorce me
From scent of his track.—Yonder, sire, he dwelleth.
[*Points to Gennaro's House, still lighted up.*
Duke. Yonder?
Near to our Ducal Palace
Lucretia bade him!
Rus. Men thus would read the purpose,
If I mistake not, of that vile Gubetta,
Since he so oft visiteth him in secret.
Duke. And he shall enter, quitting but for burial.
Hear you?
[*Voices and sounds are heard from Gennaro's House.*
Rus. Himself and comrades
Night after night, sir, in too numerous wine-cups
Temper their youthful folly. When the dawn is breaking
Break they up also.
Duke. And this shall prove the last one
That o'er his rash head breaketh;
Final yon parting, which with his friends he taketh!

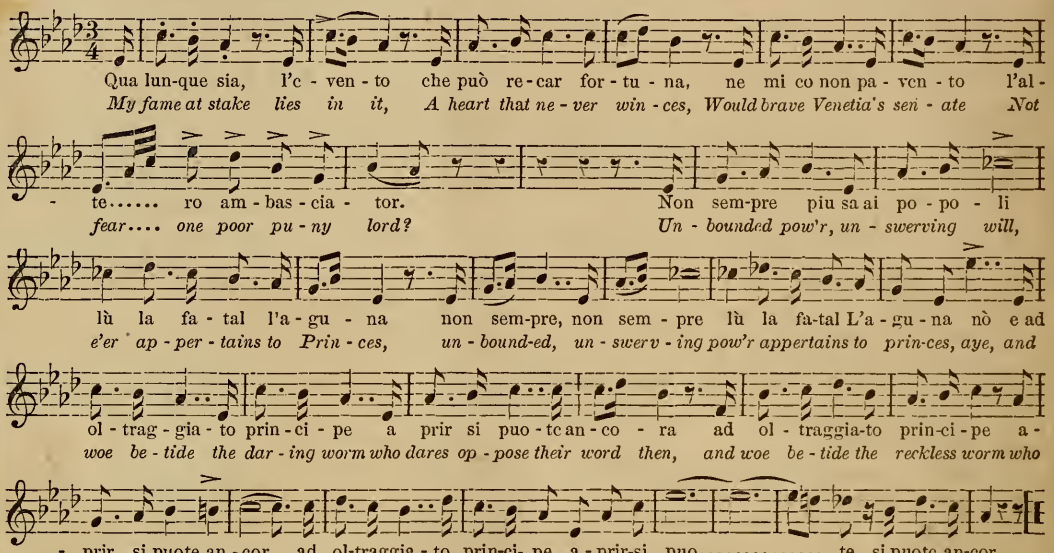
VIENI, LA MIA VENDETTA—HASTE THEE, TO GLUT A VENGEANCE. DUKE.



Rus. Ma se l' altier Grimani,
La si recasse ad onta ?
Duca. Mai per cotesti insani
Me non vorria sfidar.

Rus. But should the proud Grimani
Some purpos'd wrong here dream ?
Duke. Too slight the cause if any
Ne'er would he so presume.

QUALUNGUE SIA L' EVENTO—MY FAME AT STAKE LIES IN IT. DUKE.



[*Le voci si fan più vicine : si spengono i lumi, ecc.*
[*Si ritirano.*

SCENA II.—GENNARO, ORSINI, LIVEROTTO, PETRUCCI, GAZELLA, VITELLOZZO. *Escono tutti lieti dalla Casa di Gennaro. Egli solo è pensoso.* GUBETTA *si fa vedere in disparte.*

Tutti. Addio, Gennaro.
Gen. Addio !
Nobili amici. [*Con serietà.*
Ors. Ma che ! degg' io sì mesto
Mirarti ognor ?
Gen. Mesto ? no gia ! [*Aparte.*] Potessi,
Se non vederti, almen giovarti, o madre !
Ors. Mille beltà leggiadre
Laran stasera al genïal festino,
Cui la gentil me invita
Principessa Negroni. Ove qualcuno
Obblïato avess' ella, a me lo dica ;
Di riparar l' errore è pensier mio.
Tutti. Tutto fummo invitati.
Gub. [*Inoltrandosi.*] E il sono anch' io !
Tutti. Oh, il Signor Beverano !
[*Tutti gli vanno incontro, tranne Gennaro e Orsini.*
Gen. [*Aparte ad Orsini.*]
Da per tutto è costui ! Già da gran tempo
Ei mi è sospetto.
Ors. [*Aparte.*] Oh, non temer : uom lieto
E, qual siam tutti, uno sventato è desso.
Vit Or via ; così dimesso
Io non ti vo', Gennaro.
Liv Ammalïato
T' avria forse la Borgia ?

[*The voices sound nearer ; the lights are extinguished.*
[*Duke and Rus. retire.*

SCENE II.—GENNARO, ORSINI, LIVEROTTO, PETRUCCI, GAZELLA, VITELLOZZO. *They all enter gaily from Gennaro's House, the latter alone pensive.* GUBETTA *is perceived apart from the others.*

All. Farewell, Gennaro !
Gen. Farewell !
My noble friends. [*In a serious tone.*
Ors. And why thus bears thy spirit
The tint of grief ?
Gen. Sad am I not. [*Aside.*] To see thee,
Alas, forbidden, would I could help thee, mother !
Ors. Beauties of fairest deeming
To-night assemble, and give a festal banquet,
Unto which we're bidden
By the princess Negroni. Be there forgotten
Any qualified Signor, she hath appointed
Straight to repair such error my happy office.
Cho. All of us are invited.
Gub. [*Advancing.*] And I, Sirs, amongst ye.
All. O ! 'T'is the Count Beverano !
[*All saluting him, except Gennaro and Orsini.*
Gen. [*Aside to Orsini.*]
This man doggeth our footsteps. Long have I held
Suspicion toward him.
Ors. [*Aside.*] Cast it aside : consider him
As all do, that is, a boon companion.
Vit. It grieves me to thus observe thee
So very sad, Gennaro.
Liv. He is haply
In love, Sir, and with the Borgia.

Gen. E ognor di lei
V' udrò parlarmi? Giuro al Ciel, signori,
Scherzi non voglio. Uomo non v' ha che abborra
Al par di me costei—
Pet. Tacete! è quello
Il suo palagio.
Gen. E il sia. Stamparle in fronte
Vorrei l' infamia, che a stampar son pronto
Su quelle mura dove scritto è Borgia.

[*Ascende un gradino innanzi alto Stemma, e col suo pugnale ne cancella la prima lettera: in quel mentre escono dal fondo due Uomini vestiti di nero.*

Tutti. Che fai?
Gen. Leggete adesso!
Tutti. Oh, diàmin', Orgia!
Gub. Una facezia è questa,
Che può costar domani
Ben cara a molti.
Gen. Ove del reo si chieda,
Me stesso a palesar pronto son io.
Ors. Qualcun ci osserva—separiamci.
Tutti. Addio!

[*Gennaro rientra in sua Casa; gli altri si disperdono.*

SCENA III.—Astolfo *e* Rustighello, *ambidue passeggiando: indi Scherani.*

Rus. Quì che fai?
Ast. Che tu te 'n vada,
Questo aspetto;—e tu che fai?
Rus. Che tu sgombri la contrada,
Fermo attendo.
Ast. Con chi l' hai?
Rus. Con quel giovane straniero
Che ha quì stanza;—e tu con chi?
Ast. Con quel giovin forestiero,
Che pur esso alberga quì.
Rus. Dove il guidi?
Ast. Alla Duchessa.
E tu dove?
Rus. Al Duca appresso.
Ast. Oh, la via non è l' istessa!
Rus. Nè conduce al fine istesso.
Ast. Una a festa—
Rus. L' altra a morte!
Delle due qual s' aprirà?
A 2. Del più destro—e del più forte
Dal voler dipenderà.

[*Rustighello fa un segno dal cantone della strada.—Entra un drappello di Scherani, i quali circondano Astolfo.*

Rus. } Non far motto! parti, sgombra.
Coro. } Il più forte appien lo scorgi.
Guai per te se appena un' ombra
Di sospetto a lui tu porgi!
Solo Alfonso ancor quì regge:
Somma legge è il suo voler!
Ast. Ma il furor della Duchessa?
Rus. Taci, e d' essa—non temer.
Coro. Al suo nome, alla sua fama
Fè l' audace estrema offesa:
Vendicarsi il Duca brama—
Impedirlo è stolta impresa.
Se da saggio oprar tu vuoi,
Dei piegar, partir, tacer.
Ast. Parto, sì. Che avvenga poi
Vostro sia, non mio pensier.

[*Astolfo si ritira.—Rustighello e gli Scherani atterran le porte della Casa di Gennaro.*

Gen. Signors, I bid ye
Forbear that mention, else must the dawnlight
Reflect itself in our sword blades. No man on earth
Abhors the she fiend more than I do.
Pet. Be silent,
For yonder stands her palace!
Gen. Then if so, would I could thus
Write disgrace upon it as with ready dagger
I blot yon scutcheon where is written Borgia.

[*He ascends a flight of stairs leading to the Escutcheon, and with his dagger strikes out the first letter of the name "Borgia": while he is doing it, two men, habited in black, come from the back of the Stage.*

All. Your purpose?
Gen. Now read th' inscription!
All. By Jove, Sirs! Orgia!
Gub. That letter off the name there
Will one day prove your shoulders
Minus the head, friend.
Gen. Should they demand th' offender,
My presence at the call I gladly render!
Ors. Some one observes us—let us part here.
All. Adieu then!

[*Gennaro retires to his dwelling; the others disperse.*

SCENE III.—Astolfo *and* Rustighello *walking about; afterwards Bravos.*

Rus. What your purpose?
Ast. To see you vanish,
And the coast clear. Why here dost thou tarry?
Rus. Loit'rers such as thee to banish
Is now my duty.
Ast. Whom your quarry?
Rust. Yonder young Venitian stranger
Who resides there.—Your business here?
Ast. Just to save a youth from danger,
One who lodges somewhere near.
Rus. Where would'st thou guide him?
Ast. Unto the duchess.
Where would you, friend?
Rus. The duke's my preference.
Ast. 'Twixt our roads the contrast such is—
Rust. That their ends have mighty diff'rence.
Ast. One means pleasure—
Rust. Death the other!
What result our game then takes—
Ast. Most depends how best I smother
Points that my opponent makes.

[*Rustighello turns deftly aside and makes a signal: a troop of Sbirri enters and surrounds Astolfo.*

Rust. & Cho. Not a word, a thought, a motion:
Learn the force of 'whelming numbers.
Woe to thee, had thy devotion
Broke his unsuspecting slumbers!
Our dread monarch has here created
His mere wishes supremest law.
Ast. But the anger of the Duchess?
Rust. Silence; her mandate must bow in awe.
Chorus. On her name and reputation
He has thrown the greatest slighting:
Not a man tho' king in station
Dare neglect the duke's inditing.
If thy wisdom thy valor equal
Take its presence hence at once.
Ast. I depart! The coming sequel
Falls to your not my expense.

[*Astolfo retires.—Rustighello and the Sbirri steal into Gennaro's dwelling.*

SCENA IV.—*Sala nel Palazzo Ducale.—Gran porta al fondo; a diritta un uscio chiuso da invetriala a sinistra un altr' uscio segreto. Tavolino nel mezzo coperto di velluto.*

ALFONSO, *poi* RUSTIGHELLO; *indi un Usciere.*

Alf. Tutto eseguisti?
Rus. Tutto! Il prigioniero
Quì presso attende.
Alf. Or bada. A quella in fondo
Segreta sala, della statua a' piedi
Dell' avol mio, riposti armadj schiude
Quest' aurea chiave: ivi d' argento un vaso
E un d' or vedrai. Nella propinqua stanza
Ambi li reca; nè desio ti tenti
Dell' aureo vaso—vin de' Borgia è desso.
Attendi—all' uscio appresso
Tienti di spada armato. Ov' io ti chiami
I vasi apporta; ov' altro cenno intendi,
Col ferro accorri.
Usciere. La Duchessa!
[*Annunzia dalla porta di fondo.*
Alf. Affretta.
Rustighello parte, e poco dopo si vede passeggiando dall' invetriata.

SCENA V.—LUCREZIA *ed* ALFONSO; *indi* GENNARO, *fra le guardie.*

Alf. Così turbata?
Luc. A voi mi trae vendetta!
Colpa inaudita, infame,
A denunziarvi io vengo. Avvi in Ferrara
Chi della vostra sposa a pien meriggio
Oltraggio il nome, e mutilarlo ardisce.
Alf. Mi è noto.
Luc. E no 'l punisce?
E il soffre Alfonso in vita?
Alf. A noi dinanzi
Tosto ei fia tratto.
Luc. Qual ei sia, pretendo
Che morte egli abbia, e al mio cospetto; e sacra
Ducal parola al vostro amor ne chiedo.

Alf. E sacra io dôlla.—Il prigionier.
[*All' Usciere si presenta immantinente Gennaro disarmato fra le Guardie.*
Luc. [*Aparte.*] Chi vedo?
Alf. [*Con un sorriso.*] Noto vi è desso?
Luc. [*Aparte.*] Oh, Ciel! Gennaro! Ahi quale
Fatalità!
Gen. L' Altezza vostra, o Duca,
Toglier mi fece dal mio tetto a forza
Da gente armata. Chieder posso, io spero,
D' ond' io mertai questo rigore estremo?
Alf. Capitano, appressate.
Luc. [*Aparte.*] Io gelo! io tremo!
Alf. Un temerario osava
Testè, di giorno, dal ducal palagio
Con man profana cancellar l' augusto
Nome di Borgia.—Il reo si cerca.
Luc. Il reo—
Non è costui!
Alf. D' onde il sapete?
Luc. Egli era
Stamane altrove. Alcun de' suoi compagni
Commise il fallo.
Gen. Non è ver.
Alf. L' udite?
Siate sincero, e dite
Se il reo voi siete.

SCENE IV.—*Saloon in the Ducal Palace.—At the back, grand central entrance, to the right a small door, to the left another small door, partly hidden from observation. Behind this door, a recess is seen, in which a descending spiral staircase commences.*

DUKE, RUSTIGHELLO, *afterwards an Usher.*

Duke. All has been followed?
Rust. All, Sire. For here the prisoner
Awaits your pleasure.
Duke. Then mark me: Yon stair conducteth
To "Numa's chamber," 'neath the panel painted
By Ludovico, a secret niche is hidden;
This key unlocks it; seek for a vase of silver
And one of gold there: In the adjoining lobby
Have them both ready; and beware ye taste not
Of the golden: 'Tis the wine of the Borgia!
One moment.—Take stand behind us
Arm'd with thy ready weapon. So be't I call thee
Bring in the vases; but should I touch this signal
Come sword in hand then.
Usher. Sire, the Duchess.
[*Announcing from the central door.*
Alf. Admit her.
[*Rustighello enters the staircase.*

SCENE V.—LUCREZIA *and* DUKE ALFONSO; *afterwards* GENNARO *and Soldiers.*

Alf. In trouble, Madam?
Luc. To you I look for vengeance!
Since there is lately committed
Crime of the blackest nature! One in Ferrara
Holdeth your spouse so lightly: in actual daylight
He doth insult her, and mutilate her 'scutcheon.
Duke. I know it.
Luc. If you have known it
Why then have you not punish'd?
Duke. He here is captive,
And waits our pleasure.
Luc. Let me urge then,
Whatever his guilty reason, be who he may be,
I ask of you, Don Alfonso, that he quit not this room living.
Duke. I give my promise. Admit the man.
[*To the Usher.—Gennaro appears immediately, disarmed, among guards.*
Luc. [*Aside.*] Whom see I?
Duke. [*Smiling.*] Know you the prisoner?
Luc. [*Aside.*] Ye gods! Gennaro! Oh fatal,
Fatal day!
Gen. Your gracious Highness, my Lord Duke,
Hath been pleas'd to drag me from my home
By armed men. Let me ask then, I pray you,
What great transgression calls for such rigorous [treatment?
Duke. Captain, pray approach us!
Luc. [*Aside.*] I shudder! I tremble!
Duke. Some idle varlet hath boldly,
By day, in public, on our Ducal Palace,
In profanation travestied the mighty title
Of Borgia! We seek the culprit!
Luc. No culprit
Have we here!
Duke. How do you know that?
Luc. He passed [ions
The morning elsewhere! Some one of his compan-
Has wrought this insult.
Gen. Nay, in truth.
Duke. You hear him?
Pray, Sir, be candid, say truly
Are you the culprit?

Gen. Uso a mentir non sono;
Chè della vita istessa
Più caro ho l' onor mio.
Duca Alfonso, il confesso—il reo son io.
Luc. [*Aparte.*] Misera me!
Alf. [*Piano a Lucretia.*] Vi diedi
La mia ducal parola.
Luc. Alcuni istanti
Favellarvi in segreto, Alfonso, io bramo.
Deh! secondami, o Ciel! [*Aparte.*
[*Ad un cenno d' Alfonso, Gennaro e ricondotto via.*

SCENA VI.—Lucrezia; Alfonso.

Alf. Soli noi siamo.
Che chiedete?
Luc. Vi chiedo, o signore,
Di quel giovane illesa la vita.
Alf. Come?—E dianzi cotanto rigore!
L' ira vostra è si tosto sparita.
Luc. Fu capriccio! A che giova ch' ei mora?
Giovin tanto! Perdòno gli do!
Alf. La mia fede io vi diedi, o signora;
Nè a mia fede giammai fallirò.
Luc. Don Alfonso, favore ben lieve
Voi negate a sovrana, a consorte!
Alf. Chi v' offese irne impune non deve—
Voi chiedeste; io giurai la sua morte.
Luc. Perdoniam—siam clementi del paro:
La clemenza è regale virtù.
Alf. No, non posso.
Luc. E sì avverso a Gennaro
Chi vi fa, caro Alfonso?
Alf. Chi?—tu!
Luc. Io, che dite?
Alf. Tu l' ami!
Luc. Che ascolto?
Alf. Sì, tu l' ami! In Venezia il seguisti.

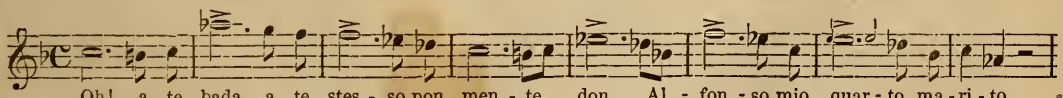
Luc. [*Aparte.*] Giusto Cielo!
Alf. Anche adesso nel volto
Ti leggea l' empio ardor che nudristi.
Luc. Don Alfonso!
Alf. T' acqueta.
Luc. Io vi giuro.
Alf. Non macchiarti di nuovo spergiuro.
Luc. Don Alfonso!
Alf. E omai tempo ch' io prenda
De' mici torti vendetta tremenda;
E tremenda da questo momento,
Sul tuo complice infame cadrà!
Luc. [*Inginocchiandosi.*] Grazia, Alfonso!
Alf. L' indegno vo' spento!
Luc. Per pietà!
Alf. Più non odo pietà!

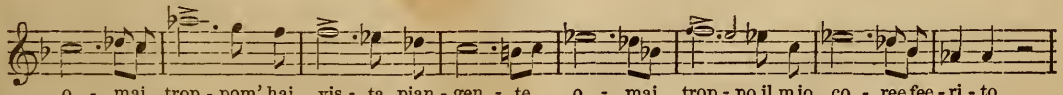
Gen. To tell but the truth's a maxim
Which, tho' our life it peril,
Can never risk our honor.
Duke Alfonso, I confess it, I only am guilty.
Luc. [*Aside.*] Unhappy me!
Duke. [*In an undertone.*] Remember
I gave my Ducal promise.
Luc. Let us a moment
Give this matter together more close discussion.
(Be my helper, oh heaven!)
[*At a sign of the Duke, Gennaro is taken away.*

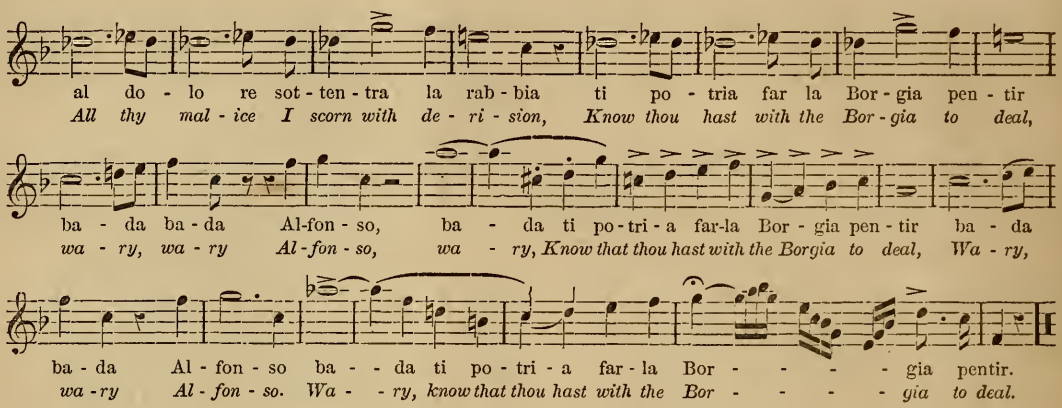
SCENE VI.—Lucretia; the Duke.

Duke. We are private;
Moot your suggestions.
Luc. I ask you, best beloved,
But to spare that gentle youth his existence.
Duke. How now? So lately his death did you covet!
Hath your anger taken wings such a distance?
Luc. 'Twas a mere whim! I to pardon am ready.
Would his death now to us aught avail!
Duke. But we gave you our promise, fair lady.
When we promise we never do fail.
Luc. Don Alfonso; how trifling a favor
Do you deny to Lucretia, your consort!
Duke. He hath crimes even deeper and graver.
You did ask me, and I vow'd you his life.
Luc. Is not mercy the brightest jewel
That should gleam from a great prince's brow?
Duke. Nay, I cannot.
Luc. What hath made thee so cruel
Tow'rd Gennaro, my dear Alfonso?
Duke. What?—Thou!
Luc. I have your meaning?
Duke. Thou lov'st him!
Luc. What say'st thou?
Duke. Aye, thou lov'st him! Straight to Venice you pursued him.
Luc. Ha! gracious heaven! [*Aside.*
Duke. Guilty looks that betray you
Speak the passion that bade ye delude him.
Luc. Don Alfonso!
Duke. Pray calm thee!
Luc. I implore you!
Duke. From additional falschood forbear now.
Luc. Don Alfonso!
Duke. Now 'tis my time for action,
Mine to gain for my wrongs satisfaction,
That tremendous revenge now I cherish
On thy hated accomplice shall fall!
Luc. [*Clinging to him.*] Mercy, Alfonso!
Duke. No, the traitor must perish!
Luc. Oh, have mercy!
Duke. I am deaf to thy call!

OH, A TE BADA—AYE, THOUGH THE FOURTH OF MY HUSBANDS. Lucrezia.







Alf. Mi sei nota; nè porre in obblio
Chi sei tu, se il volessi, potrei;
Ma tu pensa che il Duca son io—
Che in Ferrara, e in mia mano tu sei.
Io ti lascio la scelta s' egli abbia
Di veleno o di spada a perir.
Scegli.
Luc. [*Fuori di sè.*] Oh, Dio! Dio possente!
Alf. Trafitto
Tosto ei sia. [*Per uscire.*
Luc. Deh! t' arresta!
Alf. Ch' ei cada.
Luc. Non commetter sì nero delitto!
Alf. Scegli! scegli!
Luc. Ah, non muoja di spada!
Alf. Sii prudente! D' appresso io ti sono:
Nulla speme te è data nutrir.
Luc. L' infelice al suo fato abbandono!
Uom crudele! io mi sento morir!
[*Cade sopra una sedia.—Alfonso accenna alle Guardie.*

SCENA VII.—Gennaro *ritorna fra i Custodi; indi* Rustighello.

Alf. Della Duchessa ai preghi
Che il vostro fallo obblìa,
E forza pur ch' io pieghi;
E libertà vi dia.
Luc. [*Aparte.*] Oh, come ei finge!
Alf. E poi
Tanto è valore in voi,
Che d' Adria il mar privarno,
E Italia insiem, non vo'.
Luc. [*Aparte.*] Perfido!
Gen. Quai so darno,
Grazie, signor, ve'n do!
Pur—poichè dirlo è dato
Senza temer viltade—
In uom che l' ha mertato
Il beneficio cade.
Di vostra Altezza il padre
Cinto da avverse squadre
Perir, se scudo e aïta
Non gli era un venturier.
Alf. E quel voi siete?
Luc. [*Sorgendo.*] E vita
Voi gli serbaste?
Gen. E ver.
Luc. [*Aparte.*] Duca—
Alf. [*Aparte.*] L' indegna spera!
Luc. [*Aparte.*] S' ei si mutasse!

Duke. Well I know thee! thy deeds have no eov'ring,
Thou thyself to the world duly tellest;
Yet bethink thee once that I here am sov'reign!
In Ferrara in my power thou dwellest.
I but leave thee to fix the decision,
That he die by either poison or steel.
Choose then!
Luc. [*Wildly.*] Oh, heaven! oh, mighty heaven!
Duke. 'Twere shorter
By the sword— [*As if going out.*
Luc. Stay one moment!
Duke. The word, then!
Luc. Oh, refrain from this horrible murder.
Duke. Choose ye the manner—
Luc. Let it not be the sword, then!
Duke. Now be cautious, and do not deceive thee,
Not one glimmer of hope I reveal.
Luc. Wretched boy! to thy fate I must leave thee!
Cruel monster! how vain all appeal!
[*She sinks on a seat.—The Duke makes a sign to the guards.*

SCENE VII.—Gennaro *returns amidst his warders; afterwards* Rustighello.

Duke. Her grace's intercession,
Anger at insult ceasing,
Commands our quick concession,
And grants thee thy releasing.
Luc. [*Aside.*] O, how he feigneth!
Duke. In sequel
Few lands show equal valor;
Shall ours appear deficient
Tow'rds one so brave as thou?
Luc. [*Aside.*] Perfidy!
Gen. All sufficient
Thanks, I, my lord, allow.
Sire; if you will haply hear it,
And I may speak unhamper'd,
For one of some slight merit
Blame should with grace be temper'd.
Once, when around thy father
Adverse the foe did gather,
His death was sure, till assistance
Was render'd by one poor youth.
Duke. You then are he, Sir?
Luc. [*Rising.*] Existence
You thus restor'd him?
Gen. In truth.
Luc. [*Aside.*] Hear ye!
Duke. [*Aside.*] False hope doth fan her!
Luc. [*Aside.*] Can this not change him?

Alf. [*Aparte.*] E vano!
Seguir la mia bandiera
Vorreste, o capitano?
Gen. Al Veneto Governo
Nodo mi stringe eterno—
Mio fede io gli giurai;
E sacro è un giuro.
Alf. [*Volgendosi con intenzione a Lucrezia.*] Il so!
Quest' oro almeno—
[*Presentendogli una borsa.*
Gen. Assai
Da' miei signori io n' ho.
Alf. Almen, siccome antico
Stile è fra noi degli avi,
Libare a nappo amico
Spero che a voi non gravi.
Gen. Sommo per me favore
Questo sarà, signore.
Alf. Gentil la mia consorte
Coppiera a noi sarà.
Luc. [*Aparte.*] Stato peggior di morte!
Alf. Meco, o Duchessa.—Olà.

Esse RUSTIGHELLO.

Alf. [*Prendendola per mano, aparte.*]
Guai se ti sfugge un moto—
Se ti tradisce un detto!
Uscir dal mio conspetto
Vivo costui non dè.
Versa! Il licor ti è noto!
Strano è il ribrezzo in te.
Luc. [*Aparte.*] Oh, se sapessi a quale
Opra m' astringi atroce,
Per quanto sii feroce,
Ne avvresti orror con me!
Va—non v' ha mostro eguale—
Colpa maggior non v' è!
Gen. [*Aparte.*] Meco benigni tanto
Mai non credea costoro.
Trovar perdono in loro
Sogno pur sembra a me.
Madre, esser dee soltanto
Del tuo pregar mercè.
Alf. Or via, mesciamo.
[*Si versa dal Vaso d' Argento.*
Gen. Attonito
A tanta onor son io.
Alf. A voi, Duchessa.
Luc. [*Aparte.*] Il barbaro!
Alf. [*Aparte.*] Il vaso d' or.
Luc. [*Aparte.*] Gran Dio!
[*Versa dal Vaso d' Oro.*
Alf. Vi assista il Ciel, Gennaro!
Gen. Fausto a voi sia del paro! [*Bevono.*
Alf. [*Aparte.*] Trema per te, spergiura!
Vittima prima egli è.
Luc. *Aparte.*] Vanne! Non ha natura
Mostro peggior di te!
Gen. [*Aparte.*] Madre! è la mia ventura
Del tuo pregar mercè!
Alf. Or, Duchessa, a vostr' agio potete
Trattenerlo, oppur dargli commiato.
[*Si allontana con Rustighello.*
Luc. [*Aparte, pensando.*] Oh, qual raggio!
Gen. [*Inchinandosi.*] Signora, accogliete
I saluti di un cor non ingrato.

Duke. [*Aside.*] How vainly!
[*Aloud.*] Wilt serve beneath our banner,
Sir Captain? I ask it plainly.
Gen. Venitia's lovely regions
Own my entire allegiance;
I've sworn and vow'd my faith to them;
And sacred shall my oath be.
Duke. [*Turning significantly to Luc.*] Just so!
This gold at least may—
[*Offering a purse.*
Gen. The State, your grace,
Ample doth allow.
Duke. Since then our every offer
Meets with a like rejection,
A parting cup I proffer.
To *that* show no objection!
Gen. Such were a regal favor
Touch'd with the finest flavor.
Duke. At thy hands, gentle wife, here
The gen'rous wine shall flow.
Luc. [*Aside.*] Air with worst death is rife here.
Duke. Hear me, O Duchess!—What ho!
[*Enter* RUSTIGHELLO *with a salver, on which are two flagons, one of silver, the other of gold, and two cups; he places them on the table and withdraws.*
Duke. [*Keeping Luc. by the hand, aside.*]
Guard thee from all emotion,
Thought lull to subtlest essence;
This man, here, in our presence
Ceaseth to live this day.
Oft as ye pour that potion
Other than fear hath sway!
Luc. [*Aside.*] O, could ye know the sequel
From such a deed atrocious,
E'en would *thy* hate ferocious
Bid me in horror stay.
Monster without an equal,
And canst thou nought but slay?
Gen. [*Aside.*] Grace or benignant favor
Scarce had I hoped as my guerdon,
But here to find a pardon
Must seem a dream alway;
Mother, thou art my saviour,
For thy son's weal ye pray!
Duke. Now, Madam! to help him!
[*Helps himself out of the silver flagon.*
Gen. Excuse the blush
Such regal kindness causes.
Duke. We wait you, Duchess.
Luc. [*Aside.*] Barbarian!
Duke. [*Aside.*] The vase of gold!
Luc. [*Aside.*] Great heaven!
[*Pours out for Gennaro from the golden flagon.*
Duke. Young man, long life attend ye!
Gen. Fortune the same befriend thee! [*They drink.*
Duke. [*Aside.*] Tremble thyself, vile creature,
He falls, tho' first, not last.
Luc. [*Aside.*] Can there be in nature
Monster of crime so vast?
Gen. [*Aside.*] Life wears another feature,
This hour of peril past!
Duke. [*Aside to Lucrezia.*] Up, fond Duchess, for your paramour needeth
All your love, his few moments remaining.
[*Retires with Rustighello.*
Luc. [*Aside, reflecting.*] What thus inspires me!
Gen. [*Bowing.*] Your goodness so o'erpowers me,
Such impression can scarce be forgotten.

INFELICE—HAPLESS VICTIM. Lucrezia.

Allo. Vivace.

In - fe - li - ce il ve - le - no be - ve - sti non far - mot - to tra - fit - to ea - dre - sti
Hap - less vic - tim from the poi - son he gave thee, This one an - ti - dote on - ly can save ye,

Pren - di e par - ti u - na goe - cia una so - la - di quel far - ma - co - vi - ta ti dà.
Take it! drink it! but a drop from the phi - al, Pre - cious life is thine! Then a - gain,

lo na scon - di, t'af - fretta t'in - vo - la t'ae - com - pag - ni del ciel la pie -
Drink! and fly hence! I brook no de - ni - al, O'er thee an - gels for - e - ver - more

- tà t'ac - com - pa - gni del ciel la pie - tà t'ae - com - pag - ni del
reign..... O'er thee an - gels for - e - ver - more reign, O'er thee an - gels for -

ciel la pie - tà..... Del ciel o del ciel la pie -
e - ver - more reign,..... for e - ver and e - ver - more

- ta..... del cie - - lo.... del ciel la pie - ta.
reign,..... for e - - - ver and e - ver - more reign.

Gen. Che mai sento? E tutt' altro che morte
Aspettarmi io doveva in tua corte!
Un rio genio mi pose la benda,
M' inspiro sì fatal sccurtà.
Forse—ah! forse una morte più orrenda,
La tua destra, o malvagia, mi dà?
Luc. Oh, in me fida!
Gen. In te, cruda!
Luc. Sì; parti!
Morto, in te vuole il Duca un rivale.
Gen. Oh, cimento!
Luc. Ei ritorna a svenarti!
Bevi, e fuggi!
Gen. Oh, dubbiezza fatale!
Luc. Bevi, e fuggi, io te 'n prego, o Gennaro!
Per tua madre—per quanto hai più caro!
Gen. Ti punisca, s' è in te tradimento,
Chi più speri che t' abbia pietà. [*Beve.*
Luc. Tu sei salve! Oh, supremo contento!
Quinci involati—affrettati—va!

[*Lucrezia lo fa fuggire per la porta segreta. Si presenta dal fondo Rustighello col Duca.—Ella dà un grido, e cade sovra una sedia.*

FINE DELL' ATTO PRIMO.

Gen. Deep designing could I else have expected?
They that near thee for death are selected,
False the genius who o'er me now bending
Whispers hope where all hope is in vain.
Haply still more horrible ending,
Thrice accurs'd one, thy hand doth contain!
Luc. Do but trust me!
Gen. Trust thee, vile fiend!
Luc. I pray thee!
Thy death, as a rival's, the Duke willeth.
Gen. Fearful trial!
Luc. Comes he back, he will slay thee!
Drink and fly hence!
Gen. Oh, this doubting is madness!
Luc. Dear Gennaro, I beg, I implore thee
By that mother who lives to adore thee!
Gen. May the gods with their utter resentment
Curse thee ever if this be pretence! [*Drinks.*
Luc. Thou art saved! O supremest contentment;
Like the lightning fly this moment from hence!

[*Lucrezia makes him escape by a secret door. The Duke and Rustighello appear at the back of the stage She gives a shriek and sinks on a seat.*

END OF ACT I.

ATTO II.

SCENA I.—*Piccolo Cortile che mette alla Casa di Gennaro. Una finestra della Casa é illuminata.—E notte.*

Un drappello di Scherani entra spiando.

Rust. e Coro. Rischiarata è la finestra:
In Ferrara egli è tuttora.
La fortuna al Duca è destra—
Del rival vendetta avrà.
Inoltriam! propizia è l' ora,
Buio è il cielo, alcun non v' ha.
avvicinano alla Casa di Gennaro; odono rumore, e si arrestano.
Ma, silenzio. Un mormorio—
Un bisbiglio s' è levato;
E di gente calpestio
Più distinto udir si far.
Là in disparte—là in agguato
Chi è si esplori, e dove va. [*Si ritirano.*

See Note below.

SCENA II.—*Entra* ORSINI *e batta alla porta.*

Gen. Lei tu?
Ors. Son io.
Venir non vuoi, Gennaro, dalla Negroni?
Ogni piacer m' èscemo
Le nol dividi tu.
Gen. Grave cagione a te mi toglie
Per Venezia io parto fra pochi istanti.
Ors. E me qui lasci?
E uniti fem alla morte
Non giùrammo entrambi
Essere in ogni evento?
Gen. E ver.
Ors. Mitieni così tua fede
Com' io la tengo.
Gen. E tu vien meco.
Ors. All' alba attendi, e vengo.
Al geniale invito
Mancar non posso.
Gen. Oh! questa tua Negroni
M' è di sènistro auspicio.

ACT II.

SCENE I.—*A small court adjoining the house of Gennaro. One window is lighted. Night.*

RUSTIGHELLO *enters with a band of Bravos, all disguised.*

Rust. & Cho. Yonder light is the guiding beacon
In Ferrara our man remaining,
Proves the Duke's only chance doth not weaken;
He will be reveng'd at last.
Let us on th' advantage now gaining,
Slumber and darkness o'er all seem cast.
[*Advancing towards the house of Gennaro, they hear voices and stop.*
Yet, be silent! a sound encroacheth
Like a breeze in leafy summer;
Softly, gently it approacheth,
Clear, distinct, increasing fast.
Let us in ambush, noting the comer,
Well explore him till he hath pass'd. [*Retire.*

SCENE II.—*Enter* ORSINI *and raps at the door of Gennaro's dwelling.*

Gen. Is't thou?
Ors. None else, friend.
Wilt come with me and grace Negroni's supper?
There I can take no pleasure
So you do share it not.
Gen. Causes compel me now to refuse thee,
Since I depart for Venice one hour from this time.
Ors. And wilt thou leave me?
In life and death is our friendship
Sworn to share together
Equally cloud or sunshine?
Gen. 'Tis true.
Ors. And think you I so could treat you
With like unkindness?
Gen. Come thou with me then.
Ors. Wait but the dawnlight, I'm with thee.
Courtesy will not suffer
To slight Negroni.
Gen. This, her aforesaid banquet,
Rouses my worst suspicions.

NOTE. Instead of this Scene, MARIO, in his part of GENNARO, introduces a Recitative and Air, composed by LILLA, given below, which change, at the present day, is almost generally adopted.

Gen. Com' è soave quest' ora di silenzio
Al mio dolente cor! Quì non ascolto
Umana voce—e sembra
In dolce calma riposar natura.
Ah! non han posa le tempeste orrende
Che mi premono il petto! Ove n' andaste
Giorni felici come un sogno scorsi,
Quando il mio cor non conoscea rimorsi!
Io pur sentii le placide
Gioie d' un puro amore,—
Conobbi io pure il fervido
Desio di gloria e onore;
E mi ridea nell' anima
Di pace il bel seren!
Perderne la memoria,
Mi fosse dato almen!
Or da rimorsi lacero,
Calma non ho, ne speme.
Un affannoso palpito
Il cuor mi scuote e freme!
Mille funeste immagini,
Mi colmano d' orror!
Almen bastasse a uccidermi
L' immenso mio dolor!

Gen. Oh, how delightful this pleasing hour of silence
Comes o'er this lonely heart! No voice of discord
Can here assail me. In tranquil slumber
Enwrapt, nature seems reposing.
Ah! quiet comes not to the fearful tempest
In this bosom still raging. Where have ye hasted
Bright days of rapture, like a vision faded, [ful.
When my young heart had not one thought remorse-
Oh, I have felt the rapture,
The joy of love's pure devotion,
Have known the burning eagerness
For fame and glorious promotion,
Yet peace within my bosom
Ever smiling so mild and fair!
Ne'er will depart the memory
Till death relieves from care!
Now my soul's torn with agony,
Calmness and hope have departed,
Tremblings have seized and shaken me,
Borne me to earth faint-hearted.
Thousands of dark imaginings
My senses overpow'r—
Enough at least to wither me
The sorrows of this hour!

Ors. E a me piultosto il tuo parter cosi,
Notturno è solo—così pensoso è mesto.
Restae, restae Gennaro!

Gen. Odi—e se il chiedi
Io resto!—Mi vaceiata è la mia vita,
Alla morte io son presso.
Ors. Chè l' insidia? à me lo addita?
Che è costui?
Gen. Parla sommesso.
Coro di Sbirri. Ci par tempo.
Rus. No, s' aspetti
L' importunato partira.
Ors. Ah!
Gen. Taci! incanto!
Ors. Nè d' inganni tu sospetti
Quale in te credulita!
Non sai tu di donna l'arti:

Ors. The rather mine, friend, thy going hence alone,
Unarm'd, by night, too—through brigand-haunted regions.
Stay now, stay, dear Gennaro.
Gen. Well then, since you urge it
So be it!—O'er my life there hangs a menace,
Death impends with fatal power.
Ors. Who asserts so? Whence comes the menace?
Show me the man.
Gen. Speak lower.
Chorus of Sbirri. Now's the moment.
Rust. No, have patience
Till yon meddling fool depart.
Ors. Ah!
Gen. Silence! you madcap!
Ors. These, your fears, are sad vexations;
Oh, how credulous your heart!
Look ye, how the woman serv'd ye:

OUDE A LEI TI—THINKING LOVE MUST. Duet. Orsini and Gennaro.

ORS.

On - de a lei ti mo - stri gra - to El - la ha fin - to, el - la ha fin - to di sal -
Thinking love must pay such kindness, She pre - tend - eth, she pretends to have pre -

- var - ti; Di ve - le - ni, di ve - le - ni che ra - gio-ni do - ve fon - di do - ve fon - di il tuo ti
- *serv'd thee: As to po-ison, as to poi - son that lay on - ly in your fear, your foolish fear and noth-ing*

mor? Gentil donna è la Ne - gro-ni uom è il Du-cauomo è il Du - ca - dal - to
more! O a dove is the fair Ne - gro-ni, As for the Duke, the Duke I know true to the

GEN.

cor Tu co - no-sei a-pien tu sa - i se co-dar-do io fui giam-ma - i se un ist an-te in faccia a
core! None but thee are so..... em - powered To declare me ne'er a coward! But the snare of an as -

ORS.

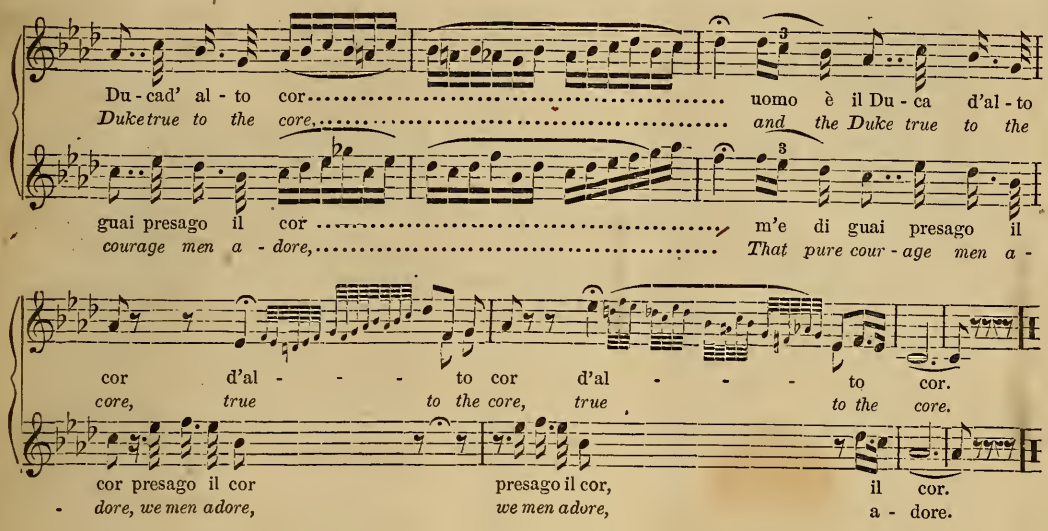
Gen - til da - ma è la Ne -
O a dove is fair Ne -

GEN.

mor - te mai fu sce - mo il mio va - lor..... pu - re a des - so in que - sta
- *sas - sin calls for en - er - gy yet more stern,..... Com - mon val - or e'en sur -*

· gro - ni uomo e il Du - ca d'al - to co..... uomo è il
- *gro - ni, and the Duke true to the core,..... and the*

cor - te m'e di guai pre - sa - go il cor..... m'e di
- *pass - ing That pure cour - age men a - dore,..... That pure*



Ors. Va se tu vuoi
Teutar m' ecaro
Afferrar la mia ventura.
Gen. Addio dungue—
Ors. Addio Gennaro.
Gen. Veglia a te!
Ors. Ti rassicura.
Gen. Ah, non posso abbandonarti.
Ors. Ah, non io lasciarti ouò.
Gen. Al feslin vuò seguitarti—
Ors. Teco all' alba partirò.
A due. Sì a qual vuolsi, si tuo destino,
Esse è mio, lo giuro ancora,
Tuo sempre, o viva amora.
Qual due fiori a un solo stello
Qual due fronde a un ramasol,
Noi vedremo sereno il cielo,
O saremo curvati al suol. [*Li retirano.*
Rust. al Sbirri. Nol seguite!
Coro. A noi s' invola.
Rus. Stolti!
Ei corse alla Negroni.
Coro. Basta allora;
Al laccio eì corrè
Non v'ha dubbio al vert 'apponi,
E tenace è certo l' amo
Che gettato al cieco è la.
Ir si lasci ritorniamo
Di ferir mestier non fa.

SCENA III.—*Sala del Palazzo Negroni illuminata e addobbata per festivo banchetto.*

Sono sedute ad una tavola riccamente imbandita la Principessa Negroni *con molte Dame splendidamente vestite.* Orsini, Liverotto, Vitellozzo, Gazella, Petrucci, *ciascuno con una Dama al fianco. Da un lato della tavola è* Gubetta; *dall' altro è* Gennaro.

Liv. Viva il Madera!
Tutti. Evviva!
Vit. Il Ren che scalda e avviva!
Gaz. De' vini il Cipro è re!
Pet I vini—per mia fè—
Tutti son buoni.

Ors. I take the broad path,
You choose the narrow,
I must work out mine adventure.
Gen. Adieu then, comrade.
Ors. Adieu, Gennaro.
Gen. Fare thee well!
Ors. Luck bless thy venture.
Gen. Thus abandon thee? ah never! [*Rushing back.*
Ors. Thinkest I could leave thee so?
Gen. Since to-night we do not sever—
Ors. I at dawn with thee will go.
Both. O thy fortune, whatever it may be,
Shall be mine, again I swear it.
Life or death, together we share it.
Twin-born flowers, in union growing,
Twin-born leaflets upon a branch,
We show one smile, if summer be glowing,
'Neath the tempest we equally blanch. [*Exit.*
Rust. to the Sbirri. Do not follow!
Chorus. But they escape us!
Rus. Madmen!
They seek Negroni's palace.
Chorus. That is sufficient.
They rush into danger;
Then how useless such puny malice,
One with passion newly burning
Drags his friend where pitfalls lurk.
Let's for other game be turning,
Neater hands will do that work. [*Exeunt.*

SCENE III.—*Saloon in the Negroni Palace; brilliantly illuminated and decorated.*

On a table, covered with luxuries and rare flowers, the Princess Negroni is seated, with her ladies of honor. Orsini, Liverotto, Vitellozzo, Gazella, Petrucci, *each with a lady seated at his side. At one end of the table* Gubetta, *opposite to him* Gennaro.

Liv. Long live Madeira!
All. Evviva!
Vit. Yet give us your Rhine-wine forever!
Gaz. Cyprus the grape for me!
Pet. God Bachus bids agrec
Foeman and croncy.

Ors. Io stimo quel che brilla,
Siccome la scintilla,
Che desta il Dio d' Amor
Nell' occhio seduttor,
Della Negroni!
Tutti. Ben detto! A lei si tocchi!
Si beva ai suoi begli occhi!
Amore la formò!
Ciprigna in lei versò
Tutti i suoi doni!
[*Toccano e bevono.*
Gub. [*Aparte.*] Ebbri son già: conviene
Tentar che restin soli. [*S' alzn.*
Gen. [*Aparte.*] Nojato io sono.
[*Si allontana.*
Ors. Ebbene?
Gennaro, a noi t' involi?
Odi il novello brindisi
Da me composto un giorno.
Gub. [*Ridendo.*] Ah! ah!
Ors. Chi ride?
Gub. Ridono
Quanti ci sono intorno.
Ors. Come?
Gub. Oh l' esimio lirico!
Ors. M' insulteresti tu?
Gub. S' egli è insultarti il ridere,
Far no 'l potrei di più.
Ors. [*Alzandosi.*] Marrano di Castiglia!
Gub. Scheran Trasteverino!
[*Orsini afferra un coltello.*
Dame. Cielo! costor si battono!
Tutti. Che fai? T' acqueta, Orsini.
[*Trattenen.*
Ors. } Io ti darò, balordo,
Gub. } Tale di me ricordo,
Che temperante e sobrio
Per sempre ti farà.
Tutti. Finitela, cospetto!
All' ospite rispetto.
O tutta quanta accorrere
Farete la città. [*Le Dame si ritirano.*

SCENE IV.—Gubetta, Orsini, Liverotto, Vitellozzo, Gazella, Petrucci, *e* Gennaro.

Liv. Pace, pace, per ora!
Vit. Avrete il tempo
Di battervi doman da cavalieri;
Non col pugnal come assassin' di strada.
Tutti. E ver.
Gen. Ma della spada
Che femmo noi?
Ors. L' abbiam deposta fuori.
Tutti. Non ci si pensi più.
Gub. Beviam, signori.
Gaz. Ma intanto sbigottite
Ci han lasciate le dame.
Gub. Torneranno;
Ed umilmente chiederemo scusa.
[*Un coppiere vestito di nero porta in giro una bottiglia.*
Coppiere. Vino di Siracusa.
Tutti. Ottimo vino, aff'è.
[*Tutti bevono: Gubetta versa il biechiere dietro le spalle.*

Gen. [*Aparte.*] Maffio, vedesti? o Spagnuol non beve.

Ors. [*Aparte.*] Che importa? E naturale: ebbro esser deve.
Gub. Or, se gli piace, amior,
Può schiccherare Orsin versi a sua posta,
Poichè poeta lo farà tal vino.

Ors. I praise the cup whose flowing
With golden, glorious glowing,
Wakes Cupid from his trance
In thy seducing glance,
Fairest Negroni!
All. Let us drink and sing her praises;
We sing the thousand graces
Love form'd with so much art,
That Venus could impart
Such beauty only!
[*All touch their glasses and drink.*
Gub. [*Aside.*] Half in their cups of those fair dames
I must bereave them.
Gen. [*Aside.*] I am weary.
[*Rising, as if about to go.*
Ors. Such women,
Gennaro, can you leave them?
Hear but my last effusion
Compos'd the other morning.
Gub. [*Laughing rudely.*] Ha, ha!
Ors. Who laughs there?
Gub. All present,
Such absurd efforts scorning.
Ors. How so?
Gub. Ha, ha! a new Anacreon!
Ors. Would you insult me?
Gub. If laughing be insulting thee,
More could I not, Sir dolt!
Ors. [*Rising.*] You beggarly Castilian!
Gub. You gross Italian bully!
[*Orsini seizes a knife.*
Ladies. Heavens, these men will come to swords!
All. What would you do? Be calm, Orsini.
[*Drawing him back.*
Ors. } This small account I'll settle,
Gub. } With such a taste of metal,
As cannot fail to sober thee
Forever and a day.
All. These ill-timed, ugly measures,
Have scar'd our fairest treasures;
The total town will be arous'd,
Inquiring of the fray. [*The Ladies retire.*

SCENE IV.—Gubetta, Orsini, Liverotto, Vitellozzo, Gazella, Petrucci, *e* Gennaro.

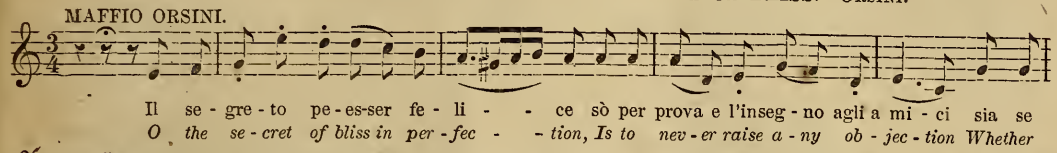
Liv. Peace, peace, I implore ye!
Vit. The time is ample
To battle it to-morrow at the sword's point,
Not here with knives, like your cut-throat butchers!
All. Well said.
Gen. Apropos of our swords:
Where have we left them?
Ors. Outside in yonder chamber.
All. Here let this matter end.
Gub. Now drink, my masters!
Gaz. Our harsh ill-manner'd rudeness
Hath dispers'd all our ladies.
Gub. Each will come back
And smile on whom for humblest pardon woos her.
[*A cupbearer, clad in black, carries round a flask of wine.*
Cupbearer. Wine of Syracuse.
All. Best of the best—by Jove.
[*All drink, except Gubetta, who empties his goblet over his shoulder.*
Gen. [*Aside.*] Maffio, didst see that? Yonder Spaniard, he drank not.
Ors. [*Aside.*] What matter? 'tis passing likely; why, he is reeling!
Gub. Now, if it please him, my comrades,
Bid the great bard Orsini verse us a strophe.
Gods, what a poet such wine as this should make him!

Ors. Sì; a tuo dispetto.
Tutti. Una ballata, Orsini!

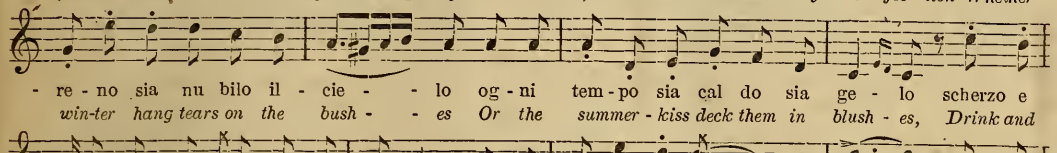
Ors. Aye, without your help, friend!
All. Tune us a stanza, Orsini!

IL SEGRETO PER ESSER FELICE—O THE SECRET OF BLISS. ORSINI.

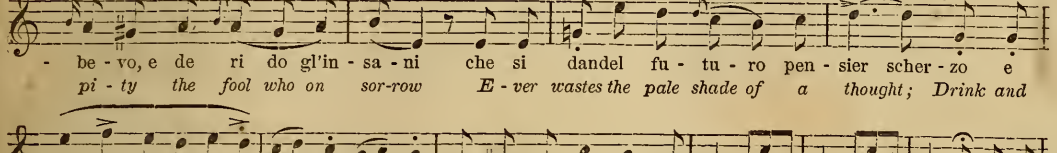
MAFFIO ORSINI.



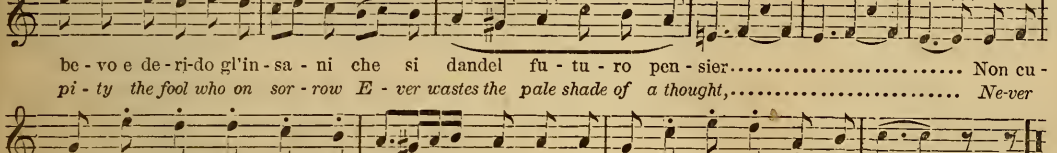
Il se - gre - to pe - es-ser fe - li - - ce sò per prova e l'inseg - no agli a mi - ci sia se
O the se - cret of bliss in per - fec - - tion, Is to nev - er raise a - ny ob - jec - tion Whether



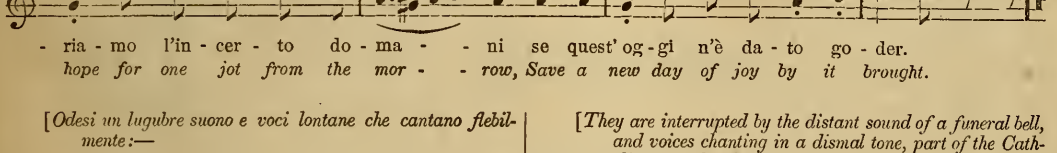
- re - no sia nu bilo il - cie - - lo og - ni tem - po sia cal do sia ge - lo scherzo e
win-ter hang tears on the bush - - es Or the summer - kiss deck them in blush - es, Drink and



- be - vo, e de ri do gl'in - sa - ni che si dandel fu - tu - ro pen - sier scher - zo e
pi - ty the fool who on sor-row E - ver wastes the pale shade of a thought; Drink and



be - vo e de - ri-do gl'in - sa - ni che si dandel fu - tu - ro pen - sier..... Non cu -
pi - ty the fool who on sor - row E - ver wastes the pale shade of a thought,..... Ne-ver



- ria - mo l'in - cer - to do - ma - - ni se quest' og - gi n'è da - to go - der.
hope for one jot from the mor - - row, Save a new day of joy by it brought.

[*Odesi un lugubre suono e voci lontane che cantano flebilmente:—*

La gioja de' profani
E un fumo passeggier!

Gen. Quai voci?
Ors. Alcun si prende
Gioco di noi.
Tutti. Che mi sarà?
Ors. Scommetto
Che delle dame una malizia è questa.
Tutti. Un' altra strofa, Orsin!
Ors. La strofa è presta.
Profittiamo degli anni fiorenti,—
Il piacer li fa correr più lenti.
Se vecchiezza con livida faccia,
Stammi a tergo, e mia vita minaccia,
Scherzo e bevo, e derido gl' insani
Che si dan del futuro pensier!
Tutti. Non curiamo l' incerto domani,
Se quest' oggi ne è dato goder!

Voci. La gioja de' profani
E in famo passeggier!
[*A poco a poco si spengono i lumi.*
Ors. Gennaro!
Gen. Maffio! Vedi?
Si spengono le faci!
Ors. A farsi grave
Incomincia lo scherzo.
Tutti. Usciam! Son chiuse
Tutte le porte! Ove siam mai venuti?

[*They are interrupted by the distant sound of a funeral bell, and voices chanting in a dismal tone, part of the Catholic funeral service.*
Chorus. [*Within.*] Et plusquam non videbunt
Si habent oculos.
Chorus. [*Within, in response.*] Et nares habent omnes
Sed non odorabunt.
Gen. What means that?
Ors. While we pipe chansons
Echo sings vespers.
All. But yet, what is't?
Ors. Some dead monk;
With doleful chanting now to his grave they post him.
All. Let's drink to him, Orsini!
Ors. In *this* verse, I'll toast him.
On the springtide of life fully flowing,
On the ripe sun of youth gaily glowing,
Death may gloat with his blear eye so yellow;
Here's a health for the jolly old fellow!
With a fig for the fool who on sorrow
Ever wastes the pale shade of a thought!
All. Life or death then must wait till to-morrow,
And not spoil this delight we have sought.
Chorus of Penitents. [*Entering and ranging themselves on each side of the banquet chamber.*
Quitium sapicutiae
Est timor Domini.
[*One by one the lights go out.*
Ors. Gennaro!
Gen. Maffio! look round!
The lamps are expiring.
Ors. This wears an aspect
Surpassing e'en strangeness.
All. Let's fly! Our swords!
All exit is prevented! Have we a demon 'mongst us?

SCENA V.—*Si apre la porta dal fonde, e si presenta* LUCREZIA BORGIA *con gente armata.*

Luc. Presso Lucrezia Borgia!
Tutti. [*Con un grido.*] Ah, siam perduti!
Luc. Sì, son la Borgia! Un ballo, un tristo ballo
Voi mi deste in Venezia: io rendo a voi
Una cena in Ferrara.
Tutti. Oh, noi traditi!
Luc. Voi salvi ed impuniti
Credeste invano. Dell' ingiuria mia
Piena vendetta ho già: cinque son pronti
Strati funèbri per coprirvi estinti,
Poichè il veleno a voi temprato è presto.
Gen. [*Avanz.*]
Non bastan cinque: avvi mestier del sesto!
Luc. Gennaro! Oh, Ciel!
Gen. Perire
Io saprò cogli amici.
Luc. Ite: chiudete
Tutte le sbarre, e per rumor che ascolti,
Nessuno in questa sala entrar s' attenti.

Tutti. Gennaro! [*Strascinati.*
Gen. Amici!
Luc. Uscite!
Tutti. Oh, noi dolenti!
[*Escono fra gli armati, e la gran porta si chiude.*

SCENA VI.—LUCREZIA *e* GENNARO.

Luc. Tu pur quì, nè sei fuggito?
Qual ti tenne avverso fato?
Gen. Tutto, tutto ho presentito!
Luc. Sei di nuovo avvelenato!
Gen. Ne ho il rimedio. [*Cava l' ampolla del contraveleno.*
Luc. Ah, me 'l rammento!
Grazie, grazie, al Ciel ne dò!
Gen. Cogli amici io sarò spento,
O con lor lo partirò.
Luc. Ah, per te fia poco ancora,
Ah non basta per gli amici. [*Osservando l' ampolla.*
Gen. Ei non basta? Allor! signora,
Morrem tutti.
Luc. Che mai dici?
Gen. Voi primiera di mia mano
Preparatevi a perir.
Luc. Io—Gennaro! Ascolta, insano!
Gen. Fermo io son! [*Prende un coltello dalla tavola.*
Luc. [*Sbigottita, aparte.*] Che far—che dir?
Gen. Preparatevi! [*Ritornando.*
Luc. Spietato!
Ne ferir, svenar potresti?
Gen. Lo posso io, son disperato!
Tutto, tutto mi togliesti.
Non più indugi. [*Risoluto.*
Luc. Ah! ferma, ferma!
Gen. Preparati!
Luc. [*Con un grido.*] Ah, un Borgia sei!
Son tuoi padri i padri miei.
Ti risparmia un fallo orrendo—
Il tuo sangue non versar.
Gen. Sono un Borgia! Oh Ciel! che intendo?
Luc. Ah! di più non domandar.

SCENE V.—*The central door opens and* LUCREZIA *appears attended by armed men.*

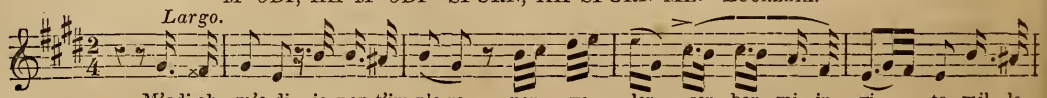
Luc. No! but Lucrezia Borgia!
All. [*With a cry of horror.*] Ah! we are lost then!
Luc. See, 'tis the Borgia! how lately a sorry ball
All here did give me in Venice:
I now in turn bid you sup in Ferrara.
All. Hope! be thou banish'd!
Luc. Ye thought to pass unpunish'd;
Yet thought so vainly. Great as was your insult
My vengeance is as great: five narrow coffins
Now are in waiting to receive your bodies;
For one and all have taken poison!
Gen. [*Advancing.*]
Five will suffice not—still you need a sixth one!
Luc. Gennaro! *Thou* here?
Gen. Aye, Madam;
Here, to die with my comrades.
Luc. Hasten, and fast close
Every barrier; no matter, should ye hear aught:
Within this present chamber let none else enter.

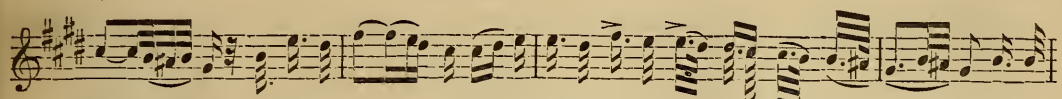
All. Gennaro! [*Being led away.*
Gen. Farewell then—forever—
Luc. Remove them!
All. Heav'n be our refuge.
[*Exeunt, among the armed men, and the great door closes.*

SCENE VI.—LUCREZIA, GENNARO.

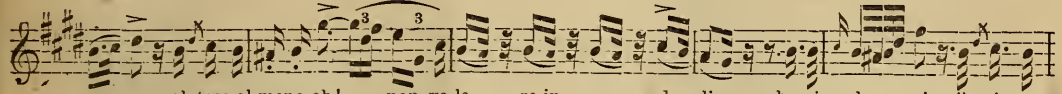
Luc. Thou art here, as if't were seeming
Fate must shadow thy young horizon.
Gen. I foresaw this in vision'd dreaming.
Luc. Thou hast newly partaken the poison.
Gen. Here's the cure, still! [*Shows the phial.*
Luc. Ah! I remember!
I will thank for this with my latest breath!
Gen. Till my comrades all have drank
I will risk their chance of death.
Luc. Scarce that drop of life's restorer
Saves thyself, much less a friend.
Gen. Hast no more? If so, Signora,
All must perish.
Luc. How will this end, then?
Gen First, thy course of more than badness
Ends beneath my vengeful steel.
Luc. I? I? Gennaro.—Withhold, oh, insensate—
Gen. Nought can shake me. [*Takes a knife from the table.*
Luc. [*Terrified, aside.*] Must I reveal?
Gen. Quick, prepare yourself! [*Seizing her.*
Luc. Unkind one!
By *thy* hand, too, shall I perish?
Gen. See, how despair and grief can blind one.
Where are the comrades I did cherish?
No more parley! [*Resolutely.*
Luc. Ah! stay thy purpose!
Gen. Prepare to die! [*Lifting the knife.*
Luc. [*With a shriek.*] Thou'rt a Borgia;
Mine own fathers thine thou may'st call.
From an awful crime I stay you!
Do not spill thy race's blood!
Gen. I a Borgia! Oh God, how say you!
Luc. Ask no more, for thine own good.

M' ODI, AH M' ODI—SPURN, AH SPURN ME. LUCREZIA.

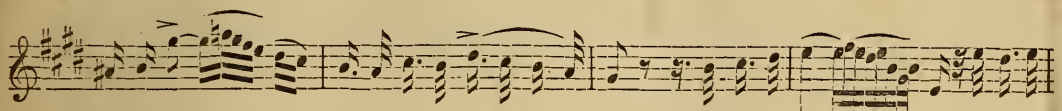




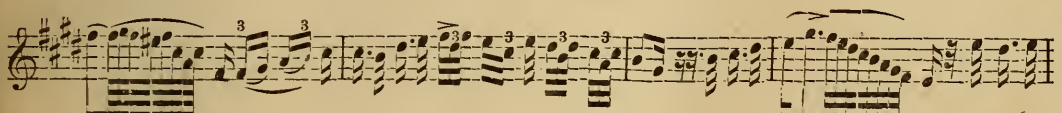
vol - - te al giorno io mo - ro mil-le vol-te mil-le vol - te in cor fe - ri - ta Perte
day..... too, in mourning o'er thee Thousand deaths, a thousand deaths do rack this bo - som! Thy ex -



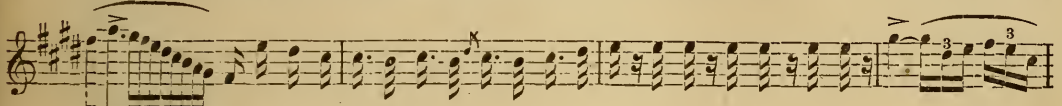
pre - go ah teco al meno ah! non vo-le - re in cru - de - lir be-vi be - vi il rio ve -
- ist-ence a worthier jewel, Ah!.... must surmount this dark e - vent, Drink, ah! drink then! that poison



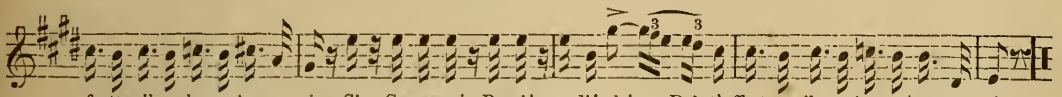
- le - no ah..... t'af - fret-ta deh t'af-fretta a pre-ve - nir Il tempo vo - - - la deh ce-di
cru-el, Haste..... thee, haste thee to prevent, aye, to pre-vent. Ah, death will win..... thee, O yield, I



ce - - di deh!.... t'af-fretta il ve-le - noa... pre - ve - nir deh ce-di ce - - - di il tempo
pray..... ye, Haste thee, haste thee, cruel poison, To thus pre-vent, O yield, I pray..... thee, Ere death shal



vo - - la ah deh t'af-fret-ta, il ve - le-no A pre-ve-nir. Be-vi, ce - di! ce - di! Ah!..... t'af -
win..... thee, ah, haste thee, haste, the cruel poison To prevent. Drink it, yield thee! yield thee! Haste, ah



- fretta, il ve-le-no A prevenir. Si, Gennaro! Be-vi! ce-di! ah!....Deh t'affret-ta, il ve-le-no A preve - nir.
haste, the cruel poison To prevent. Aye, Gennaro! Drink it! yield thee! ah! Haste thee, haste, the cruel poison to prevent.

Ors. Gennaro!
Gen. Maffio muore!
Luc. Per tua madre!
Gen. Va!—tu sola
Sei cagion del suo dolore.
Luc. No, Gennaro!
Gen. L' opprimesti.
Luc. No 'l pensar.
Gen. Di lei che festi?
Luc. Vive! vive! E a te favella
Col mio duol, col mio terror.
Gen. Ciel! tu forse—
Luc. Ah sì, son quella!
Gen. Tu! Gran Dio! mi manca il cor!
[*Si abbandona sopra una sedia.*
Madre, seognor lontano
Vissi al materno seno
Che a te pietò so.
Iddio—m' unisca in morte almeno,
Madre, l' estremo anelito
Ch' io spiri sul tuo cor.
Luc. Figlio mio! figlio mio! Aita! aita!
Ah, E spento! è spento!

Ors. [*Expiring within.*] Gennaro!
Gen. Maffio dieth!
Luc. Save thee, for thy mother!
Gen. Hence! For in thee
All her cause of sorrow lieth.
Luc. Nay, nay Gennaro.
Gen. Didst molest her?
Luc. Never think it.
Gen. What fate oppos'd her?
Luc. Living she tells thee, aye, thee, none other,
All her woe, her love, her faith.
Gen. Heav'n, you haply?
Luc. I am that mother!
Gen. Thou! such tiding is worse than death.
[*Covering his face with his hands.*
Mother, is this thy welcome?
This thy maternal blessing?
And must my daydream, my idol
Thus perish in this the possessing?
Mother, I've oft prayed, upon thy breast
To pour out life's last breath. [*Dies.*
Luc. Child of sorrow! Help! succor! assistance!
Ah—'tis ended!
[*Throwing herself upon the prostrate Gennaro.*

SCENA ULTIMA.—*Si spalancano le porte del fondo, e n' esce* ALFONSO *con* RUSTIGHELLO *e Guardie.*

Alf. Dove è desso ?
Luc. Mira : è là.
[*Correndo ad Alfonso e additandogli Gennaro estinto.*
Era desso il figlio mio !
La mia speme, il mio conforto :
Ei potea placarmi Iddio—
Me parea far puro ancor !
Ogni luce in lui mi è spenta—
Il mio cor non esso è morto !
Sul mio capo il Cielo avventa
Il suo strale punitor !
[*Cade sul Figlio.*
Tutti. Rio mistero ! orribil caso !
Alf. Si soccorra !
Tutti. Oh, Ciel ! se 'n muor !

LAST SCENE.—*The central door opens and admits Duke* ALFONSO *and* RUSTIGHELLO, *followed by guards.*

Duke. Where then is he ?
Luc. Look you : at your feet.
[*Feebly raising her head and pointing to the body.*
To my heart this hope was given :
His affection my soul redeeming,
Still might win me back to heaven,
With me share its holy shore.
Crush'd in darkness, destroy'd, extinguish'd,
Fate hath broken the magic dreaming ;
O'er this head too surely vanquish'd
See her wrathful vial pour now !
[*Sinks lifeless on Gennaro's body.*
Chorus. Wretched offspring, more wretched mother—
Duke. Vain were succor !
Chorus. Vain were succor ; all is o'er.

THE END.

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— Common birds. To accompany Audubon bird charts. Series [1], 2. 2 v. Ref.
Common birds of New England and the Middle States.
Hoffmann, Ralph, and J. H. Stickney. Bird world. Y 8554
Hofmann, Mary Christiana. Games for everybody. Illus. Wa 4188
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Hogarth, David George. Philip and Alexander of Macedon. Illus. Map. Ba 121.5
Hogarth, William. DOBSON. Hogarth. Bh 4190
Holbein, Hans. CUNDALL, J. Bh 4213
Holbrook, Florence. The book of nature myths. Illus. Y 4206
— The Hiawatha primer. Illus. Y 4212
Holden, Edward Singleton. The earth and sky. A primer of astronomy. Illus. Maps. [Appleton's Home reading books.] Y 4208.6
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— Stories of the great astronomers. Illus. [Appleton's Home reading books.] Y 4208.3
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— The boy anglers; their adventures in the Gulf of Mexico, California, the Pacific and Atlantic Oceans, and the lakes and streams of Canada. Illus. Y 4209.5
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— Louis Agassiz, his life and work. Illus. [Leaders in science.] Ba 65.2
Holiday in Connemara. GWYNN. He 3690.3
Holidays. BROOKS. Storied holidays. Y 1180.8
— OUR HOLIDAYS. Y 6626
— STEVENSON and STEVENSON. Days and deeds. Y 8548
— WELLS. Rainy day diversions. Y 9588.3
See also Christmas; Church festivals; Festivals; Hallowe'en; Thanksgiving.
Holland, Clive. Mousmé; a story of the West and East. 200h 1
A sequel to My Japanese wife.
— My Japanese wife. 200h 2
Holland, Frederic May. Frederick Douglass, the colored orator. [American reformers.] Bd 2371.2
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— Kathrina. Ll 4200
— Nicholas Minturn. 72h 5
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— The poet at the breakfast table. Lj 4210.4
— The professor at the breakfast table. Lj 4210.9
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— — How we are fed. Y 1610
— — How we are sheltered. Y 1610.3
— — How we travel. Y 1610.4
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Home Educator Company, *publishers*. The world upon a globular projection and with a gazetteer of information. [Map.] Ref.
The gazetteer consists of marginal notes.
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Home furnishing, practical and artistic. KELLOGG. Fd 4732
Home games and parties, by various authors. MOTT. Wa 6210
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— — Homer, the Odyssey. Lt 1840
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